

THE DIAPASON

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ROSSETTER G. COLE'S LIFE COMES TO CLOSE COMPOSER AND EDUCATOR

More than Ninety Compositions to His Credit—Held Positions at Colleges and Was Active Organist a Number of Years.

Rossetter G. Cole, organist, composer and teacher of national reputation, died May 18 at Hilltop, near Lake Bluff, a Chicago suburb. He was 86 years old and had been retired for two years. For over fifty years he had been on the faculty of the Cosmopolitan School of Music and was dean of the school.

Rossetter Gleason Cole was born near Clyde, Mich. He was educated in the public schools of Ann Arbor and was graduated from the University of Michigan with the degree of bachelor of philosophy. His alma mater in June, 1913, conferred on him, "for services as composer and teacher," the honorary degree of master of arts. Music courses elected during his university years resulted in the performance (on the eve of his graduation) at the commencement concert of his cantata, "The Passing of Summer."

During the first two years after his graduation Mr. Cole taught English and Latin, after which he went to Berlin, where he won a scholarship in the Königl. Meisterschule für Composition, under Max Bruch. Gustav Kogel and Heinrich van Eycken were also his teachers. Upon his return to America Mr. Cole entered the field of college work as professor of music and director of the school of music successively at Ripon College, Grinnell College and the University of Wisconsin. From 1908 until recent years he had held the position as professor (in charge) of music at the Columbia University summer session in New York City. Since 1902, with the exception of two years at Wisconsin, he had resided in Chicago. He served three terms as president of the Music Teachers' National Association and two as dean of the Illinois Chapter of the American Guild of Organists.

There are over ninety published compositions by Mr. Cole and he wrote in practically all musical forms. Two important choral works are "The Broken Truth," for women's voices, and "The Rock of Liberty," for solos, mixed voices and orchestra, performed in Chicago by the Apollo Club at its golden jubilee. In the field of large orchestral forms Mr. Cole wrote a "Symphonic Prelude," "Overture Pioneer" and "Heroic Piece," the last-named for orchestra with organ, all of which have been performed by the Chicago Symphony Orchestra and by orchestras in other cities. In the field of chamber music he composed a Sonata for piano and violin and a Ballade for 'cello, with orchestra or piano.

Besides numerous songs and piano pieces (of which the "Legend" has received most attention) he made a large contribution to organ literature. In the field of "recitation with music" he wrote a setting of "King Robert of Sicily," which David Bispham gave over 500 performances; "Pierrot Wounded" and "Hiawatha's Wooing." Mr. Cole was the author of a work of over 500 pages entitled "Choral and Church Music."

In 1896 Mr. Cole married Miss Fannie L. Gwinner, an accomplished pianist and translator of Max's "Life of Beethoven." Mrs. Cole died about ten years ago.

DR. MAX SINZHEIMER directed the Schola Cantorum of the American Conservatory, Chicago, in a performance of Beethoven's Mass in C major, Op. 88, April 8 in Kimball Hall. This was one of five noon-day programs in Holy Week sponsored by the administration of the Kimball Building.

WILLARD IRVING NEVINS, NEW YORK ORGANIST



ONE OF THE MOST successful seasons of musical services came to a close in April at the First Presbyterian Church, New York, where Willard Irving Nevins is organist and choirmaster. Oratorios given included Rossini's "Stabat Mater," a first performance of Benjamin Britten's "St. Nicholas," a candlelight carol service, the annual Christmas presentation of Handel's "Messiah," at which many people were turned away; Mendelssohn's "Elijah," Bach's B minor Mass, sung for the benefit of the Albert Schweitzer hospital in Africa; Bach's "St. Matthew Passion," presented in cooperation with members of St. Bartholomew's Church choir, and the usual Easter performance of Handel's "Messiah" in accordance with the custom of the three-choir festival in England. Soloists for these services were the noted Chinese bass Yi-Kwei Sze, Barbara Troxell, Anne Dawson and William Kirkpatrick.

Mr. Nevins studied with Dr. Harold Vincent Milligan, Dr. William C. Carl and Joseph Bonnet. He was for many years assistant to Dr. Carl in the Guilman Organ School, from which he was graduated. In 1934 he was made director of the

school and he has added many new courses to the curriculum. He is a fellow of the American Guild of Organists, is a member of the council of the Guild and is also a member of the St. Wilfred Club.

Upon the death of Dr. Carl in 1936 Mr. Nevins became organist and choirmaster of the First Presbyterian Church in New York. Under his direction monthly oratorios from October through April are features of the music and have attracted large congregations. Bach's Mass in B minor was given in its entirety, probably for the first time in a church oratorio service, in 1938, and has been repeated every season.

Mr. Nevins is editor of the "Choir Loft" and was the originator of this special feature which began in the *New York Sun* eighteen years ago and is now appearing in the *New York World-Telegram and Sun*. His columns, published every Saturday, note most of the weekly church musical services and organ recitals in the city and nearby communities.

Mr. Nevins married Helen Dickerson of Brooklyn and they have two daughters—Judith, now Mrs. Norman Young, and Janet, who was graduated recently from St. Lawrence University.

NATURE AND HISTORY LURE

A.G.O. MEMBERS TO CONVENTION

The many historic churches and other buildings, the natural beauty of the country, the climate and the fine food will cause many A.G.O. members to make the San Francisco convention June 30 to July 4 their vacation, it is believed by the convention committee. E. C. Sparver, the general chairman, has written that, like many other parts of California, San Francisco's beginnings are rooted in Old World culture, religion and tradition. There East meets West and there was born the United Nations. Among the natural beau-

ties of the city are Nob Hill, Twin Peaks, Telegraph Hill and Mount Davidson. Many restaurants are to be found. Fisherman's Wharf, Little Italy, Chinatown, the International Settlement, the French Settlement, the Russian Balilaika and Scandinavian smörgasbords vie for the gourmet's appetite.

San Francisco is a cool oasis in a land of hot summer temperatures. Visitors should be prepared for extremes in temperature, for wool clothing may be needed in the city while a few miles outside the lightest summer garments are necessary.

HYMN SOCIETY MARKS THIRTIETH BIRTHDAY CELEBRATION IN NEW YORK

Services, Banquet and Other Events Mark Observance—Organization Has Grown from 150 to 1,200 Members in Two Decades.

By REGINALD L. McALL, MUS.D.

The remarkable growth of the Hymn Society of America was revealed at its thirtieth annual meeting in New York May 16 to 18. The first decade saw a membership of about 150; during the second ten years this rose to over 250, but at the banquet Friday, May 16, at St. Bartholomew's Community-house, we were told that the present roll stood at 1,200, and the next morning Lee Bristol, Jr., now membership chairman, emphasized the duty of acquainting the country's church music leaders with the unique value of the Hymn Society to them. He urged a new approach through selective advertising and suggested a specific expenditure—not now in our budget. An immediate response came through the gift of \$100 by Miss Edith H. Franz.

At the banquet Dr. Henry Wilder Foote spoke on "Recent American Hymnody," his remarks based on the forthcoming paper of the society, written by him on this subject. President Edwards, who presided, then gave him a citation as fellow of the society. The same honor was bestowed on Dr. Harry Emerson Fosdick and Dr. John Haynes Holmes in absentia.

Greetings were brought by Dr. Anson Phelps Stokes, rector of the host church, and S. Lewis Elmer, president of the A.G.O., and letters were received from Karl P. Harrington, T. Tertius Noble and others. Recognition was given to some who had come a long distance, including the Rev. Lester Hostetter of Kansas City, Mrs. Lorraine L. Schultz of Milwaukee and Mrs. C. B. Wagoner of Concord, N. C. Dr. Tertius van Dyke of Hartford Theological Seminary spoke briefly of the hymnody of his father's time.

On Saturday morning at the Brick Church the election of officers and executive committee took place. One new name should be mentioned—the Rev. Marvin Halvorsen, who has just taken the place of the Rev. Deane Edwards as secretary of the department of worship and the fine arts of the National Council of Churches.

Reports were received from the Fort Worth, Ohio, Phoenix and Philadelphia Chapters. The treasurer, Miss Edith Holden, supplemented her report by submitting the budget for 1952, which called for an expenditure of practically \$6,000. The scope of the year's work was shown by statements from the committees on program, hymn origins, hymn festivals, papers, *The Hymn* and the tune index. The deaths of several distinguished members during the year were noted, including Mrs. Crosby Adams, Dr. Millar Patrick, Professor Albert E. Bailey, Dean Howard Chandler Robbins, Dr. H. Augustine Smith and the Rev. Edgar H. Rue.

The society then approved several changes in the constitution, received for consideration suggestions for future activities and complied with the requirement that it meet as a corporation. Following this meeting there was a brief but very moving service in recognition of the ministers and musicians of the Brick Church who have enriched the hymnody of the church in this century. Dr. Paul Wolfe presided over the service, two features of which were the address by Dr. Tertius van Dyke on the hymns written by Henry van Dyke and the citation of Dr. William Pierson Merrill as a fellow of the Hymn Society. No one present will forget how he looked as he stood facing us, at the chancel steps, vigorously singing his own great hymn and then raising his right

For this and the rest of the program the anniversary committee is to be heartily congratulated, especially the chairman, the Rev. George Litch Knight, Mr. Higginson and President Edwards.

ORDER TO REUTER COMPANY
FROM SIOUX CITY CHURCH

Following is the stop specification, stops marked with an asterisk being expressive and installed in the swell chamber, while the pedal reeds will be on high pressure:

GREAT ORGAN.

(On low pressure and not expressive)
Gemshorn, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft. (metal), 61 pipes.
Octave, 4 ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.

SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Spitz Principal, 4 ft., 68 pipes.
Flute Harmonique, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Flugel Horn, 16 ft., 68 pipes.
Haut Trompette, 8 ft., 68 pipes.
Hautbois, 4 ft., 68 pipes.
Chimes (Preparation only).
Tremulant.

CHOIR ORGAN.

Nachthorn, 8 ft., 68 pipes.

Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nazard, 2 $\frac{2}{3}$ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 $\frac{1}{2}$ ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp Celeste (Preparation only).
Tremulant.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gemshorn, 16 ft. (Great), 32 notes.
- Quinte, 10½ ft. (Bourdon), 32 notes.
- Spitz Principal, 8 ft., 32 pipes.
- Still Gedeckt (Ext. Bourdon), 12 pipes.
- Gemshorn, 8 ft. (Great), 32 notes.
- Twelfth, 5½ ft. (Spitz Principal), 32 notes.
- Choralbass, 4 ft. (Ext. Spitz Principal), 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Trompette, 8 ft (Ext. Bombarde), 12 pipes.
- Claron, 4 ft. (Ext. Bombarde), 12 pipes.

• Enclosed.

**WICKS WILL BUILD ORGAN
FOR ST. THERESE IN CHICAGO**

An order for a three-manual Wicks organ has been placed by St. Therese of the Infant Jesus (Little Flower) Church, Chicago. The new church is at 8026 South Wood Street and installation is planned at an early date. The specifications are as follows:

GREAT ORGAN.

Contra Gemshorn, 16 ft., 12 pipes.
Open Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tuba (prepared for), 8 ft.
Chimes (prepared for).

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 12 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 56 pipes.
Contra Gemshorn, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Double Trumpet, 16 ft., 12 pipes.

**LOUISE S. ZABRISKIE DEAD;
PROMINENT OMAHA ORGANIST**

Mrs. Louise Shadduck Zabriskie, F.A.-G.O., for more than thirty-five years organist and musical director of the First Presbyterian Church of Omaha, Neb., died May 3 at Portland, Ore.

Mrs. Zabriskie's long association with the church ended last November when she moved to Portland with her husband, E. R. Zabriskie, to be near a son-in-law and daughter, Mr. and Mrs. Charles Kugel.

Mrs. Zabriskie was the second person in Nebraska to pass the examination for the Guild fellowship. As a violinist and violist she played with the old Omaha Symphony Orchestra.

Besides her husband and daughter, Mrs. Zabriskie is survived by her mother, Mrs. A. B. Shadduck, 91, of Portland; another daughter, Mrs. Richard Fischer of St. Louis, and four grandchildren.

BACH'S "ST. MATTHEW PASSION" was performed March 30 by the Handel Oratorio Society at the Augustana Auditorium, Rock Island, Ill., under the direction of Dr. Henry Veld, director of the Apollo Musical Club of Chicago, with Philip McDermott at the organ. The Augustana Orchestra, Thomas Hibbard conductor, assisted. More than 1,000 people were present.

THE DIAPASON.

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PETERS EDITION

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New edition—with complete English translations of the Preface and scholarly Historical Introduction, Index of Chorales, Alphabetical Table of Contents, Numerical Table of Contents, Seasonal Classification*, and Biographical Notes concerning the twenty composers represented (predecessors and contemporaries of Johann Sebastian Bach): *Alberti, Armsdorf, J. Christoph Bach, J. Michael Bach, Boehm, Buttstedt, Buxtehude, Fischer, Kaufman, Kindermann, Krebs, Krieger, Pachelbel, Praetorius, Scheidemann, Scheidt, Vetter, Walther, Weckmann, and Zachau.*

These eighty chorale preludes, compiled and edited by Herman Keller as a supplement to Peters Edition No. 3048 (*45 Chorale Preludes of Old Masters* [Straube]), are newly discovered works based on 66 chorales of which many appear in standard Protestant hymnals in the United States and 63 of which are included in the "Lutheran Hymnal".

Moderately difficult, these compositions are primarily useful to the church organist, for all seasons of the church year, but they also provide valuable material for the concert artist and the student of theory and analysis. *Of the 80 chorale preludes, 24 are written for manuals and pedal (3 staves); 33, for manuals only; 23, for manuals (pedal optional).*

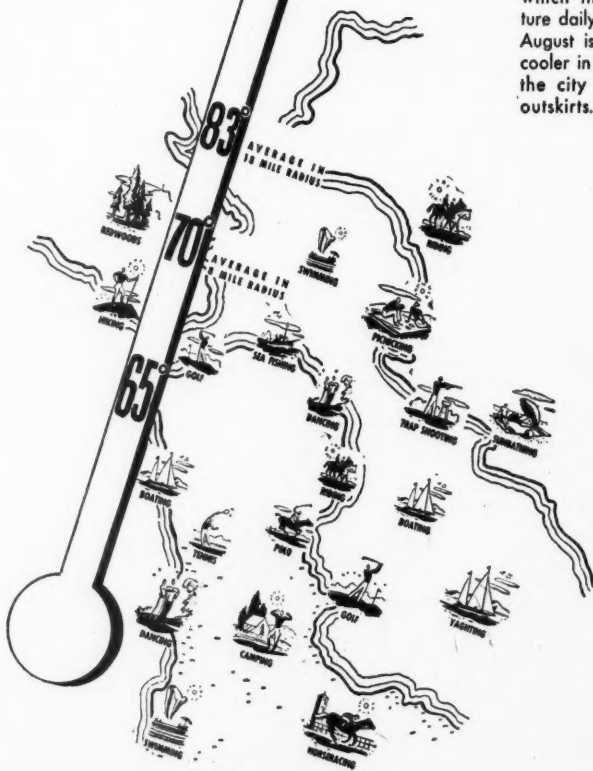
* Advent (2); Christmas (14); New Year's (2); Lent (4); Easter (5); Whitsunday (3); Trinity Sunday (3); Thanksgiving Day (3); Reformation Day (5); Day of Repentance (7); Memorial Sunday (12).

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DYNAMIC ACCENTOR SHOWN IN A RECITAL

REINFORCES TONE OF ORGAN

Invention by John Hays Hammond, Jr., Is Demonstrated at Hammond Museum in Gloucester, Mass., by Richard Ellsasser.

A new invention by John Hays Hammond, Jr., was demonstrated in a recital by Richard Ellsasser at the Hammond Museum in Gloucester, Mass., Sunday afternoon, May 4. This device, the "Dynamic Accentor," impressed a large audience of invited guests as an important development affecting the organ and was heard with great interest. Prior to the performance Mr. Ellsasser made brief remarks about the invention. He pointed out that for years Mr. Hammond has been interested in a blend of the classical organ with electronics and that the dynamic accentor provides that blend.

Some of the attributes of the accentor as described by Mr. Ellsasser are:

Ability of this electrical apparatus to take over at the point, as the swell shades open, where any further movement has little effect, thus creating a continuing crescendo.

Tonal improvements which by standard practices in organ building would make necessary pipes of prodigious scales and tremendous wind pressures.

Considered of great importance is the reinforcement of the bass of the instrument, which, as all organists know, is the most expensive section. It is possible now for the organist to control, with two dials at the console, the over-all volume and to change the balance of bass and treble at will. Every stop becomes suitable for solo work, with the possibility of using delicate stops against larger ensembles,

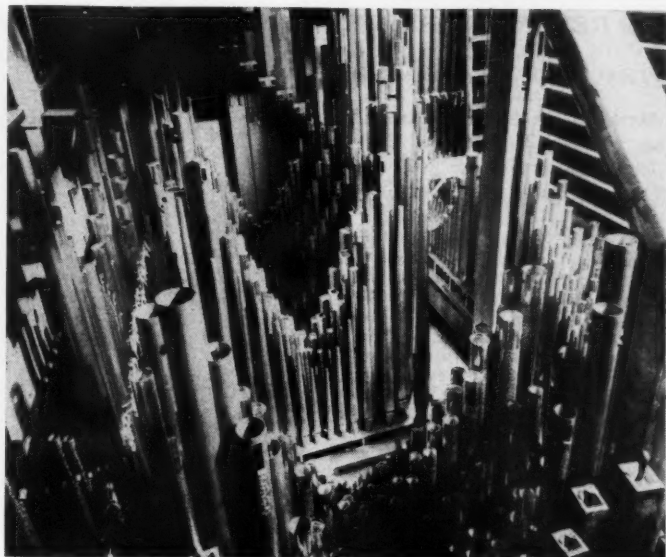
for though their volume is expanded they maintain their true color.

Two other advantages mentioned were the greater staccato effects, achieved through a factor of speed in the electrical transmission of sound from the organ chamber to the auditorium, and the bringing into the auditorium of the delicate harmonics present in the chambers so often lost in transmission.

Mr. Ellsasser demonstrated all these factors at the console of a small organ of three stops—diapason, flute and salicional—built by the Andrews Organ Company and equipped with the accentor. The accentor equipment was composed of a special amplifier swell shade control and two speakers. Also of interest to those present was the drawing, as found in the program, of an even more compact instrument which is in process of construction. This instrument will be equipped with the dynamic accentor and will be, it is said, in the price range of the synthetic electrical organs, yet with the tone of its real pipes and the quality of a far larger organ.

After his talk Mr. Ellsasser proceeded to the great organ in the museum, also equipped with the accentor, and thrilled his large audience with a brilliant recital designed to show the possibilities of the new invention. The program was as follows: Sixth Symphony, in G minor (Allegro Maestoso), Widor; First Sonata, in D minor (Pastorale), Guilman; "The Fifers," d'Andrieu; Fantasy, Boellmann; Fantasia and Fugue in G minor, Bach; "Carillon," Vierne; "Le Jardin Suspendu," Alain; "Ronde Francaise," Boellmann; "Cortege et Litanie," Dupré; Improvisation on a submitted theme.

MARTIN SHAW'S "The Redeemer" was sung under the direction of William Barclay and John Glenn Metcalf April 6 at the St. Stephen Presbyterian Church, Fort Worth, Tex.



PEDAL STOPS

WITH PROPER reinforcement of the upper partials in the Pedal division the bass part comes through as a clear musical line. With pipes such as those pictured in a pedal department, clarity is the norm, rather than the usual confused pedal tone.

It does not follow that the presence of the upper pitches makes the pedal line thin or high-pitched in effect—rather the reverse is true if the pipes are properly scaled and voiced.

Pedal couplers are not essential to a pedal organ that has a harmonic structure planned to match that of the manuals. In this case a coupler may be useful in keeping a similar color between manuals and pedals.

The richness of sound that results from an independent pedal is a great factor in making organ compositions come alive.

When playing the usual three-manual organ, experiment with coupling the tone from two keyboards for the manual parts, leaving the third division to be coupled to the pedal. This plan will give an approximation of an independent pedal.



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ORGAN IS REDESIGNED FOR NEW YORK CHURCH

CONTRACT TO C. A. RAYMOND

St. Mark's-in-the-Bowery Rebuilding to Provide Changes in Tonal Resources—Specifications by David F. Hewlett.

St. Mark's Church-in-the-Bowery, New York City, has engaged Chester A. Raymond to rebuild and enlarge its present thirty-three-rank organ built twenty-six years ago by M. P. Möller. The present chests will be re-leathered and most of the pipework in the gallery organ will be used. The reeds will be revoiced and the tonal changes will be made through additions and eliminations. The echo chest will be brought to the gallery organ, where four ranks of mutation stops will be added to the unenclosed great organ. Mutations will be added to the choir and a four-rank mixture will be prepared for in the swell. The present pedal section, composed of only three ranks of pedal pipes plus two ranks borrowed from other sections, will be enlarged to contain fifteen stops. The new console will control fifty speaking stops.

The following specifications were prepared by David F. Hewlett, organist and choirmaster of the church:

GREAT ORGAN (Unenclosed).

Open Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.

GREAT ORGAN (Enclosed).

Harmonic Flute, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 notes.
Flute, 4 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Tromba, 4 ft., 61 notes.
Chimes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 12 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Flageolet, 2 ft., 73 pipes.
Mixture (Prepared).
Contra Oboe, 16 ft., 12 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Tremulant.

CHOIR ORGAN.

Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Violone, 16 ft., 44 notes.
Lieblich Gedeckt, 16 ft. (Swell).
Octave, 8 ft., 32 pipes.
Major Flute, 8 ft., 32 notes.
Gedeckt, 8 ft. (Swell).
Violoncello, 8 ft., 32 notes.
Octave, 4 ft., 32 pipes.
Bombarde, 16 ft., 12 pipes.
Contra Oboe, 16 ft. (Swell).
Tromba, 8 ft. (Great).
Tromba, 4 ft. (Great).
Chimes (Great).

Since Mr. Hewlett went to St. Mark's in 1948 he has built up a semi-professional choir of thirty voices which prepares a service of music once a month in addition to its Sunday duties. At these services the choir has sung works by contemporary American organists, including Leo Sowerby, David McK. Williams, Harold Friedell, Searle Wright, Everett Titcomb, Robert Crandell and Ronald Arnatt.

SELF DIRECTS TWO NOTABLE WORCESTER RECITAL SERIES

William Self, organist and choirmaster of All Saints' Church in Worcester, Mass., and organist of the Worcester Art Museum, was responsible for two series of recitals in Lent in which six performers participated. The three programs at the museum were devoted to the works of Bach and were played by Mr. Self, Fen-

RALPH M. GERBER, A.A.G.O.



SERVICES MARKING THE CENTENARY of Temple Isaiah Israel in Chicago in May had as a special feature the celebration of the forty-fifth anniversary of Ralph M. Gerber, A.A.G.O., as the temple's organist. On the evening of May 9 a special service in honor of Mr. Gerber was held. On this occasion the temple choir and choral society sang Haydn's "Creation" under the direction of the cantor, Andrew Foldi. The guest preacher was Dr. James G. Heller, rabbi of Isaac M. Wise Temple in Cincinnati. Sunday evening, May 11, the centennial banquet was served at the Palmer House.

Mr. Gerber played his first service for the congregation Jan. 4, 1907, at the temple at Forty-fourth Street and St. Lawrence Avenue. About eight years later the Temple at Fifty-third Street and Michigan Avenue became the new home of the congregation and after that the union of Isaiah Temple and B'Nai Shalom Temple Israel took place and the beautiful structure at Hyde Park Boulevard and Greenwood Avenue has been the house of worship for the united congregation to this day.

Besides being at the temple over forty-five years Mr. Gerber held the post of organist at Ninth Church of Christ, Scientist, sixteen years and he has been organist of Seventeenth Church of Christ, Scientist, twenty years.

Mr. Gerber was born in Webster City, Iowa, and began his musical studies at the age of 7. At the age of 12 he was playing the organ for the services of the Congregational Church. In 1907 he came to Chicago to continue his work and was taught by such eminent teachers as Emil Liebling, William Sherwood, W. C. E. Seeboeck, Arthur Dunham and others.

Mr. Gerber is married and he and Mrs. Gerber have made their home in Chicago for many years.

ner Douglass and Henry Hokans. These took place March 9, 23 and 30.

The schedule of recitals at All Saint's Church was as follows: March 3, George Butler; March 10, Edward A. Wallace; March 17, Henry Hokans; March 24, Fenner Douglass; March 31, Frederick Monks; April 7, William Self. Mr. Butler's program was as follows: "Litany," Alain; Chorale Prelude, "God Be Merciful" and Trio-Sonata 4, Bach; Suite, Op. 5, Duruflé; "Requiescat in Pace," Sowerby; Two Sketches, Dupré; Toccata, Mulet. Mr. Wallace chose for his recital numbers by Couperin, Marcello, Bach, Karg-Elert, Schumann, Purvis and Gigout.

Mr. Hokans played: Introduction and Toccata, Walond; Variations on "Fortuna My Foe," Scheidt; Largo and Allegro from Concerto 13, Handel; Allegro from Symphony 2, Vienne; Variations on a Theme of Clement Jannequin, Alain; Sonata 1, Hindemith; Two Antiphons, Dupré; Scherzo, Whitlock; "Carillon-Sortie," Mulet. Works by, d'Andrieu, Guilain, Clerambault, Raison, Franck, Buxtehude and Bach were played by Mr. Douglass.

The program of Mr. Monk's recital was as follows: Three Verses from the Te Deum, Anonymous; "Soeur Monique," Couperin; "Dialogue," Clerambault; Symphony 5, Widor. For the last recital Mr. Self devoted the first half of the program to works by Bach and played the Widor "Symphonie Gothique."

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**LENTEN RECITALS FEATURE
AT CHURCH IN DALLAS, TEX.**

A series of four recitals was heard at the Highland Park Methodist Church in Dallas, Tex., where John Glenn Metcalf is the organist, on Fridays in Lent. Mr. Metcalf opened the series March 21 with a program which included the following: "Elevation," L. Couperin; Chaconne, F. Couperin; Partita, "O God, Thou Mighty God," Bach; Preludes on "O Sacred Head" by Bach, Brahms and Karg-Elert; Adagio and Chorale from "Suite Modale," Peeters.

Robert Scoggin played March 28. His numbers were: Toccata and Fugue in D minor, Bach; "Come, Sweet Death," Bach-Fox; "Ronde Francaise," Boellmann; "Christ in Gethsemane," Scoggin; Toccata, Lanquetuit. The program April 4, which was given by James N. Mellor, included the following: Two Chorale Preludes, Brahms; "The Tumult in the Praetorium," de Maleingreau; "On the Evening of the Ascension of Our Lord," Benoit; Adagio for Strings, Barber-Strickland.

The series closed April 11 with a recital by Jane Manton Marshall. She played: "Old Hundredth," Pachelbel; Sonatine from "God's Time Is Best," Bach; "Piece Heroique," Franck; "Abide with Us" and "Hear, O Israel," Weinberger; Toccata, Farnam.

ANNOUNCEMENT THAT BULLETINS are available for the thirteen biennial student auditions of the National Federation of Music Clubs, open to competitors in violin, voice, organ, piano and cello classifications, is made by Mrs. Charles A. Pardee of Chicago, national chairman of these events. In 1953 there will be a national award of \$500, the winner to be selected by a board of judges through tape recordings made by the winners of the fourteen district auditions. This award is for further study and is named the Marie Morrissey Keith award, in honor of the past national president of the federation. Auditions are open to students 16 through 25 years of age who are native or naturalized citizens. State auditions will be held between Feb. 15 and March 1, 1953, and district auditions prior to March 15.

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MARTIN WICK, president of the Wicks Organ Company (right), and Grover Oberle are shown at the recent testing of the new organ for the Boston Conservatory of Music. A description and specification of this instrument was published in the March issue.

NIES-BERGER PLAYS HANDEL

CONCERTO IN N. Y. CONCERT

In the closing week of the New York Philharmonic Symphony concerts Handel's Concerto in G minor, Op. 4, No. 3, was performed April 17 and 18 by Edouard Nies-Berger, with Dimitri Mitropoulos conducting at Carnegie Hall. That the performance was well received was indicated by the comments of New York critics. Francis D. Perkins wrote in the *New York Herald Tribune*: "Edouard Nies-Berger, the Philharmonic's organist, played with skill and musicianship in the well-proportioned performance of the Handel Concerto." Howard Taubman's comment in the *New York Times* was: "The Handel Concerto was done with taste and restraint by a reduced string ensemble and by the accomplished Mr. Nies-Berger." Louis Biancolli, critic for the *New York World Telegram and Sun*, said: "Edouard Nies-Berger was the admirable soloist in this strangely neglected music."

The account in the *New York Journal-American*, written by Miles Kastendieck, read in part: "Of special interest was the society's first performance of the Handel organ concerto, wonderful music which has been too much neglected. Edouard

Nies-Berger played the organ part, disclosing his artistic integrity in the registration and appreciation for the beauty of the work." Wrote Henry Beckett in the *New York Post*: "In this spacious show-piece the organist was Edouard Nies-Berger, a musician of taste and devotion and a worthy disciple of Dr. Albert Schweitzer."

RECITAL BY CLAIRE COCI IN

MEMORY OF HER HUSBAND

An organ recital in memory of Bernard R. LaBerge, the concert manager, will be given at the American Academy of Arts and Letters, New York City, Tuesday evening, June 3. Mr. LaBerge's widow, Claire Coci, will be assisted by the Guilet Quartet in a program that will include Mozart's Sonata in C major, No. 13, K. 328, for organ and strings, and a work for the same combination of instruments, "Piece en Style Libre," by Jean Langlais, the blind French organist, who is at present on a tour in this country. Miss Coci will also play works for organ by Bach, Mozart, Doty, Sowerby and Dupré, and the Guilet Quartet will play Arriaga's String Quartet No. 1 in D minor.

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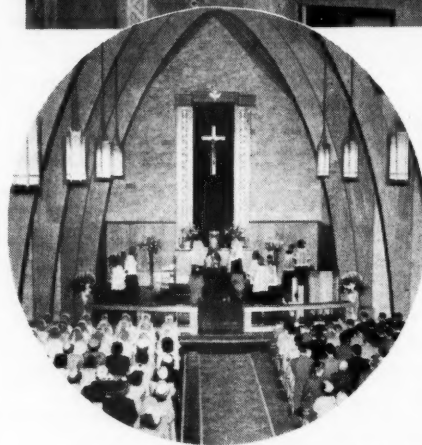
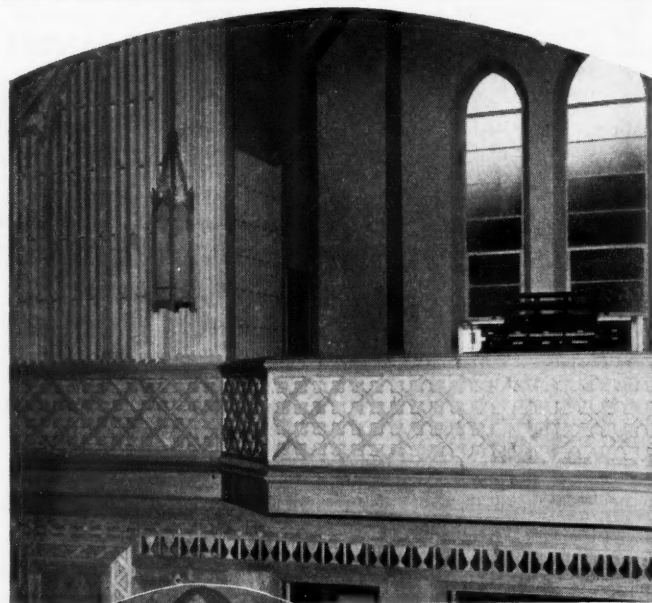
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New Music for the Choir

By JAMES S. DENDY, Mus.B.

After several months of gentle "nagging" in this column about the almost non-existent short, modern, musically acceptable, out-of-the-rut anthems which can be performed with something less than a choir of fifty trained voices, we have before us two welcome examples of the sort of thing for which there is such an obvious need. To come upon these among so many reprints, rearrangements and regal strivings is like a gust of cool air on a stifling day. Both are from the Canyon Press of New York, a relatively new publishing house. The first is a setting of Psalm 150 by Richard A. Carlson. In the four pages of this SATB composition there is not a rhythmically stagnant measure nor a harmonically uninteresting phrase. Yet each part is quite singable and there are no difficult intervals.

The second anthem is a unison setting of the St. John passage "The Word Became Flesh" by George Brandon. Mr. Brandon's style is not quite so "daring" as that of Mr. Carlson, but it is definitely a contemporary composition. The distinctive feature about this piece is that the voice part is quite diatonic and the rhythms are regular, thus making the anthem an easy one to learn, but when the accompaniment, which is within reach of any average organist, is added we have a work of real musical interest. We believe that this anthem would sound particularly well sung by a choir of men.

Healey Willan's three latest motets, published by Concordia, are "Grant Us Thy Light," "Worthy Art Thou, O Lord" and "Hosanna to the Son of David." All are four-part *a cappella*, of average length and of the high quality that one expects from this composer.

Canon Edward N. West is the author of the text of a new anthem by Norman Coke-Jephcott, "The Peace of God" (Galaxy). This four-part *a cappella* number is a good straightforward setting of a text which should have strong appeal to our generation. The composition is not long and not complicated. Also from Galaxy comes a setting of Psalm 100 by Sven Lekberg, published under the title "Make a Joyful Noise." This, too, is four-part *a cappella*. The twelve-page anthem is a good vehicle for massed choral effects. The loud *divisi* passages suggest that it will best be reserved for larger groups. It will enhance a festival service and thrill the participants.

"Lamentation" is the title of a large-scale choral work by John Jacob Niles, who is now known to practically everybody as the man who "collected" the lovely Christmas carol "I Wonder as I Wander." The sixteen sections are scored for full chorus of mixed voices and piano with solo soprano, contralto, tenor and baritone. An introductory note by the Rt. Rev. William R. Moody, Bishop of Lexington, reads in part: "In 1945 Mr. Niles acted as court interpreter when a group of Estonian refugees made their appeal for admission into the United States, after having crossed the Atlantic in a small boat, fleeing from the communist terror. The patriarch of the group appealed in these words: 'We ask only the simplest things of life for ourselves and for our children, but things without which the soul of man cannot live—a home, clothes, food and the right to be free, that we may worship our God as free men should.'*** Out of that experience this music was born. Niles went to the Bible, that inexhaustible fountain of human freedom: to the ancient Hebrew prophets and to the answer of their prophecies in the New Testament."

We cannot get around the fact that the style of composition used here is that which is today generally regarded as "old-fashioned" and there will be those for whom it has little interest. Yet there are many passages of musical beauty and the popularity of Mr. Niles' carol arrangements will arouse audience interest. The work is not difficult and probably could be done satisfactorily with twenty-five voices. The publisher is G. Schirmer.

The British American Music Company of Chicago is a newly-organized firm dealing in English and Canadian publications and its lists and catalogues should be in the library of every choirmaster. They have sent in for review this month a group of anthems available from them, published by the Western Music Company, Ltd., of Toronto. Heading the list is an arrangement of a da Vittoria motet, "Hosanna to the Son of David," by S. Drummond Wolff. This short four-part

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setting is a welcome addition to the literature of that period which is available. Two Introits (published together) by H. G. Langlois are titled "O Lord, Who Didst in Olden Time" and "Grant, We Beseech Thee." These are simple hymn-like settings in four parts. Others in this series are: "O Lord, Our Heavenly Father," by John J. Weatherseed, four-part with organ; "The Souls of the Righteous," Richard T. Bevan, four-part *a cappella*, and "God Is Holy," by George Bowles, a children's hymn for unison or two parts.

It is interesting that among Powell Weaver's last compositions should be a spiritual with words beginning: "Got a long way to go, Got a hard hill to climb, But there's one thing I know: When it comes my time Goin' to kneel down and pray." The text was written by Mary Weaver. This is one of many compositions in which the composer and his wife collaborated. The "spiritual" feeling is authentic and the closing phrase, "Goin' to climb right up to God's heaven on-a my knee," reminds us that many composers have had an apparent premonition that life was drawing to a close and expressed their feelings concerning it in music. This and another spiritual, "Wash My Sins Away, Lord," for SATB and solo voices, are published by Hansen.

These new issues are from Augsburg: "Show Anew Thy Salvation," Ragnvald Strand, arranged by Leland B. Sateren, four-part *a cappella*, for Epiphany or general use; "Song of Praise," Frank Pooler, four-part *a cappella*; "My God, How Wonderful," arranged from the Scottish Psalter of 1615 by Oscar R. Overby, four-part *a cappella*.

Recent Concordia publications include: "God of Mercy, God of Grace," by Roland Diggie, SATB with organ, based on the tune "Dix"; "Three Chorales for Easter and Ascension," Schütz; "Five Sixteenth and Seventeenth Century Chorales," harmonized by J. Roff.

A number of reprints that have been made available by Edition le Grand Orgue include anthems by such well-known composers as John Goss, Franck, John Hyatt Brewer, Dudley Buck, J. E. West, Wagner, Saint-Saens, Schubert and Mozart.

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Langlais Thrills New York Audience At His Debut Recital

By SETH BINGHAM

A large and distinguished audience which included many of our best-known organists from New York and New England filled the Central Presbyterian Church April 22 to hear Jean Langlais, worthy successor to César Franck and Tournemire at Ste. Clotilde, Paris, here for his first recital appearance in New York, in the triple role of performer, composer and improviser—and it may be added, world's champion pedal soloist.

A pupil of André Marchal in organ, M. Langlais, born in 1907, is one of that brilliant group of modern French organists-composers which includes Durufle and Messiaen, who studied composition under Paul Dukas. Listening to his superb playing and extemporizing on this occasion, one felt that the eminent critic Norbert Dufourcq is correct in saying that Langlais owes much of the clarity of his intuitive mind and sensibility to Marchal, from whom he learned the art of color, the spiritual refinement and flame which mark the improvisations of that supreme artist.

A few measures of Franck's Third Chorale dispelled any doubts that here was a great musician and a master of style. The subtly-molded phrases of the poignant Adagio revealed Langlais in intimate communion with the composer's mood. The ensuing architectural build-up of this magnificent music showed him in firm control of the organ's resources. Equally understanding was his interpretation of Dupré's moving "Jesus Consoles the Women of Jerusalem," the flighty, pianistic bird music of Messiaen's "Les Anges," the soft high tessitura writing in Tournemire's lovely "Communion for Epiphany" and the writer's Toccata on "Leoni."

The second half of the program was devoted to Langlais' own works: Prelude and "Tiento" from "Suite Médievale," Arabesque and "Recit de Nazard" from "Suite Française" and Finale from the

First Symphony. The brief but eloquent Prelude consists of *fff* chord-sequences alternating with lighter flowing passages on the swell. The very beautiful "Tiento," using *vox humana* and soft flutes with a counter-motive for clarinet, has the modal charm of a Breton folksong. "Arabesque sur les Flûtes" is a model of its kind—a swift and radiant flute figure interrupted and thrown into relief by sustained and fluid harmonies. If it recalls Leo Sowerby's "Fantasy for Flutes" the resemblance is only superficial. "Recit de Nazard" presents a lively Allegretto melody against bell-like chords. These short numbers give us Langlais in his most engaging manner. The Finale from the First Symphony is a brilliant bravura piece with staccato fireworks for the hands and aggressive declamation in the pedal.

A movement for pedals alone from the performer's recently composed "Homage to Frescobaldi" electrified the listeners with a dazzling display of foot-virtuosity, including seemingly impossible three- and four-note chords and a fugue (yes, a fugue!) on a Frescobaldi theme. While it certainly set a new high in these parts for pedal showmanship, it somehow resulted in real music.

Just as satisfying and convincing was the prodigious improvisation on themes submitted by this reviewer. It emphasized once again the unchallenged world superiority of French organists in this field and directed attention to the need in America of a method of training similar to that employed so successfully in the Paris Conservatoire, where the student in his teens pursues a systematic course of study and drill in improvisation over a period of several years.

DR. ROBERT LEECH BEDELL, American composer-editor, sailed on the Queen Elizabeth May 21 for a four months' stay in the Austrian Alps, where he will visit Baron and Baroness Von Falz-Fein at Castle Liechtenstein. While there he will again be presented to Prince Franz Josef II, ruler of that principality, high on the snow-capped peaks. In Germany he will visit Professor Bien at Jakobi Church in Hamburg and Professor Tremmel at Passau Cathedral. Going on to Salzburg, he will see Professor Sauer at the cathedral there. Later, in London, there will be visits with old friends such as G. Thalben-Ball and Osborne Peasgood at the Abbey.

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To Our Friends

THE ORGANISTS

THE CONVENTION of the American Guild of Organists at San Francisco June 29th - July 4th provides reason enough for this advertisement. You may plan to combine convention, vacation and travel—causing the selfish suggestion—added interest might be found in some of the 230 new pipe organs in the West for which I have been in some way responsible.

Furnishing many of the fine instruments for organists of the West is an interesting task. A very sincere appreciation is felt for the assistance rendered by organists thou-

sands of times in developing every phase of this work. By listening and applying the thoughtful advice received, I believe a general statement could state "each organ large or small is well designed."

The enjoyment of your travels might be increased by stopping occasionally to play a good pipe organ for relaxation, practice or even a recital. Here are a few suggestions taken from my list of installations. I regret space does not permit inclusion of the fine organists commanding these instruments.

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St. John the Baptist Church, San Lorenzo
United Presbyterian Church, Berkeley
St. Mary's Catholic Church, Stockton
First Congregational Church, Forest Grove
First Church of Christ, Scientist, Eugene
St. Mary's Catholic Church, Mount Angel
Trinity Lutheran Church, Hillsboro
Zion Evangelical Lutheran Church, Klamath Falls
First Presbyterian Church, Cottage Grove
First Evangelical Lutheran Church, Baker
Peace Lutheran Church, Pendleton
Holy Rosary Catholic Church, Seattle

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Our Saviour's Lutheran Church, Everett
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Bethlehem Lutheran Church, Kalispell
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First Methodist Church, Cheyenne
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The Convention Organ of special design will be erected in the ballroom of the Fairmont Hotel and available to you after 10:30 A.M. Tuesday, July 1st.

I hope you will attend and have a thoroughly enjoyable time.

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BIENNIAL NATIONAL CONVENTION, SAN FRANCISCO, CAL., JUNE 30 TO JULY 4, 1952

American Guild of Organists

Chapters in Every State



Organized
April 13, 1896

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Incorporated
Dec. 17, 1896

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Granted
June 17, 1909

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Granted
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The President's Column

The big news in Guild circles just now is the twenty-first national and fifth biennial convention in San Francisco June 30 through July 4. Have you sent your registration with \$15 fee to convention headquarters, Fairmont Hotel, Nob Hill, San Francisco? Hosts of your confreres will be there to greet you. All members of the Guild are invited by the convention committee to walk in the procession at the Guild service in Grace Cathedral. Gowns and hoods will be worn.

The initial series of broadcasts of organ recitals under the auspices of the A.G.O. over Station WQXR and affiliated stations from Temple Emanuel-El, Fifth Avenue, New York City, attracted gratifying attention and it is hoped to follow the Saturday afternoon series in May, just ended, with another series in the fall. Hugh Giles, chairman of the committee, has added another achievement to his credit.

The competition in composition of anthems for junior choirs is still open. This is limited to members of Guild student groups. Manuscripts should be mailed to Robert Crandell, chairman, National Headquarters, 630 Fifth Avenue, New York 20, N. Y.

Attention is directed to the announcement in another column of the prize offered by the H. W. Gray Company, Inc., to the composer of the best anthem submitted by Jan. 1, 1953, in the competition under the auspices of the Guild. The 1951 A.G.O. prize anthem, "Psalms 150," by Maud G. Sewall, F.A.G.O., will be sung at the San Francisco convention.

National A.G.O. Sunday, observed May 4, proved to be more significant than in any previous year. Ministers throughout the country cooperated with organists and directors of choirs in giving recognition to the Guild in the organ and choral music used, references in sermons and notices, and in a general spirit of appreciation. The special prayer which was recommended by Dr. Mead, chairman of the committee, was widely used.

Harold Fitter, national librarian-historian, requests that A.G.O. press clippings, programs, memorabilia, etc., which would be of value in a collection of historical items being made at headquarters be forwarded to national headquarters. The name and address of the sender should be marked on the material. Every effort will be made to return material not used.

Miss Kathleen S. Luke, regional chairman, has sent us the following from California: "For the benefit of 'eager beavers' who arrive early in San Francisco, a pre-convention recital by Harold Mueller, F.A.G.O., will be played at Trinity Episcopal Church on Sunday evening, June 29. The organ, a four-manual Ernest M. Skinner, was built according to specifications designed by Benjamin Moore, late beloved member of the Northern California Chapter."

Delegates will register at the Fairmont Hotel Monday, June 30, throughout the day. At the sunset hour, when Grace Cathedral is most beautiful, evensong will be sung by the cathedral choristers, directed and accompanied by Richard Purvis. They will be assisted by a string ensemble from the San Francisco Symphony. The Aeolian-Skinner organ, newly installed in Grace Chapel, will be used for this service. E. Chester Sparver, our energetic general chairman, has arranged for another feature of special interest to

visitors—a Möller organ to be set up in the Fairmont for the convention. We are grateful to M. P. Möller, Inc., for this courtesy.

The traditional west coast welcome awaits all members of the Guild and their friends at this never to be forgotten convention.

"Westward Ho for A.G.O.!"

S. LEWIS ELMER.

Massachusetts Composers' Night.

The Massachusetts Chapter observed its annual composers' night April 21 at the First Church in Cambridge, Congregational. The program was divided into two sections, the first part in the sanctuary of the church and the second half in the parish hall. These works were heard in the church: Suite for Organ, Samuel Walter (played by Mr. Walter); tenor solo, "Ye Believe in God," Paul Giuliani (sung by Edmund Surette, with Mr. Giuliani at the organ); excerpts from "Requiem Mass," Frances Farrell (sung by Rita Malcolm, soprano, with the composer at the organ); "Elegie" and "Laudate Dominum," Edith Lang (played by Ivar Sjöström); anthem, "There Were Shepherds," Clara Fenton (sung by the quartet of the host church); anthem, "O God, My Strength," Homer Whitford (also sung by the quartet with Dr. Whitford, organist); Scherzo in C minor, Homer Humphrey (Mr. Humphrey at the organ).

In the parish hall the following compositions were rendered: Anthem, "Ho, Everyone That Thirsteth," Paul Giuliani (sung by the Giuliani Chorus); "Missa Brevis," Alfred Hoose (recorded by the N. E. Conservatory Chorus); Sonatina, Carl McKinley (played by Ivan Waldbauer, pianist); "In Manus Tuas" and "Before the Pining Stars," Anthony Cirella (sung by the Catholic Guild for the Blind Choristers); "E Tenebris," "The Shepherd Speaks" and "Oh God, Thou Art My God," Samuel Walter (sung by Janet Wheeler, soprano, accompanied by Mr. Walter); selections for three recorder flutes, "Old King Cole," "Ladies' Dialogue," "The Dying Swan," "Early One Morn'g," "On the tune 'Meinhold,'" "Good Cheer," Mark Dickey (played by Paul Wing, Marion Zerbe and Irvin Lewis); Folksong Arrangements for Two Pianos, "Reapers' Song," "Swing Low" and "Arkansas Traveler," Homer Whitford (played by Helen Borngesser and Dr. Whitford).

A buffet supper and social hour was enjoyed following the program.

H. WINTHROP MARTIN, Registrar.

Chicago Group Hears James S. Dendy.

Members of the Illinois Chapter had the opportunity on May 13 to hear a recent acquisition to the list of Chicago organists when James S. Dendy, Mus.B., gave a recital at Rockefeller Memorial Chapel of the University of Chicago under the chapter's auspices. Mr. Dendy's performance was cleancut and interesting throughout and established him as an organist of high rank.

The program began with two concessions to the best of the past in the form of a Chaconne in F minor by Pachelbel and a Canzona in C major by Frescobaldi. Bach was represented by the chorale prelude on "From God Shall Naught Divide Me" and the Prelude and Fugue in C major, one of the least frequently heard of Bach's works. Then by contrast Mr. Dendy played Hindemith's Second Sonata, the three movements of which make an appeal to the taste of many of the

erudite. Hobart Whitman, a talented Asheville, N. C., organist whose untimely death occurred only a few weeks ago, is the composer of a lovely "Elegy," an impressive piece which should be on many recital programs. Mr. Dendy's interpretation of it was a feature of the evening.

The recital closed with an excellent rendition of Cesar Franck's Chorale in E major, which made one realize that there is real beauty in organ concert literature.

Mr. Dendy has been for the last two years organist and choirmaster of Grace Episcopal Church in Hinsdale. He is a graduate of the Yale University Music School.

Student Composition Contest.

Last December the committee on student contacts announced a competition in composition for members of the Guild student groups of the American Guild of Organists. The following panel of judges has been appointed: Paul Callaway, organist of the Washington Cathedral; Claude Means, Christ Church, Greenwich, Conn., and Warren Martin, from the faculty of the Westminster Choir College, Princeton, N. J. The closing date for all compositions is June 15, 1952. The Canyon Press is offering a cash prize of \$25 for the winning composition. This and possibly other manuscripts submitted will be considered for publication. The award is restricted to anthems for junior choirs (unison or two parts) with organ accompaniment. Applications are still available and may be obtained by writing to Robert Crandell, chairman, at national headquarters or at 350 Clinton Avenue, Brooklyn 5, N. Y.

Address Rochester Chapter.

The Rochester Chapter met at Strong Auditorium, University of Rochester, April 15. In the absence of the dean, Dr. Richard Warner, a short business meeting was conducted by Richard Lansing, chairman of the program committee. Our speaker of the evening was Mrs. Rolland Canfield, whose subject was "Contemporary Organ Music and the Church Service." She spoke of the difference in organ programs of today and those of the 90's, 20's and even the 30's. She gave enthusiastic praise to our contemporary composers, who, she stated, are intellectually rather than sentimentally inclined; who know where they are going and how to get there. She sought support in bringing to our congregations the great wealth of organ material on the market today and to use the best available. Following the lecture Mrs. Canfield played excerpts from the music of modern composers, including Sowerby, Reubke, Krenek, Ulysses Kay, Gardner Read, Douglas Moore, Dr. Richard Warner and Thomas Canning. The last two are on the faculty of the Eastman School. A beautiful number by F. Campbell-Watson called "Evocation," which is soon to go to press, drew special praise. There was also an exhibit of pictures of the Aeolian-Skinner organ in the Groton School, Groton, Mass., sent by Professor Edward B. Gammons, and others of the Aeolian-Skinner organ in the Art Museum at Worcester, Mass., sent by William Self.

Our February meeting took the form of a Guild service at St. Paul's Episcopal Church, where Dr. Richard Warner is the organist. The choirs with their directors who participated were those of Grace Lutheran, Margaret Morrow; St. John's Lutheran, David Hughson; St. Paul's Episcopal, Dr. Richard Warner, and West Avenue Methodist, David Berger. The service included choral evensong conducted by the Rev. John Harmon, assistant at St. Paul's; organ preludes by Dan Rains, organist-director at St. Matthew's Lutheran, and anthems by American, Canadian and English composers. An interesting feature was the playing of several chorale preludes, preceded by the singing

of the tunes on which the preludes were based. For the postlude Mr. Berger used an arrangement of the opening hymn, "Ye Watchers and Ye Holy Ones." The service was a beautiful demonstration of the contribution of music to the church service.—ANNA WALKER GOSS, Registrar.

CHARLOTTE, N. C.—The Charlotte Chapter meeting in April was in the form of a clergy-organist dinner, an annual affair, held at the Cardinal restaurant and presided over by the dean, Richard van Sciver. The Guild took advantage of the presence of Dr. Roberta Bitgood, who was in the city to conduct the junior choir festival, to be our speaker. Dr. Bitgood is organist and music director for Holy Trinity Lutheran Church, in Buffalo, N. Y., and nationally known authority on children's choirs. Her talk was most interesting, touching the various phases of an organist's experience in the light of her own, both serious and humorous.... On Sunday, April 27, Dr. Bitgood directed the fourth annual junior choir festival, sponsored by the Guild, at the First Methodist Church. Mrs. Thomas D. Newell, Jr., is general chairman. More than 400 members of junior choirs, representing sixteen churches from Charlotte and surrounding towns, took part. The children had one rehearsal on Saturday afternoon, having previously memorized the anthems. An impressive procession by the massed choir in the vestments of their churches opened the festival. Miss Louise Ankeny played the instrumental numbers and Eugene Craft the choral accompaniments.... The following officers were elected for the coming season: Dean, Philip K. Gehring; sub-dean, Robert Proctor; secretary, Miss Breta Barnes; treasurer, Miss Betty Abernathy; registrar, Mrs. J. S. Quimby, Jr.—ESTHER WAINWRIGHT, Registrar.

DISTRICT OF COLUMBIA CHAPTER—The May meeting of the D. C. Chapter was held in the parish-house of St. Patrick's Roman Catholic Church. Sub-dean Nancy Poore Tufts presided in the absence of Dean Marguerite Brice. Mrs. Cornelia Kinsella was appointed delegate to the San Francisco convention. Robert Quade of this chapter is the regional contest winner and will appear at the convention. Chapter officers elected for the year are: Mrs. Nancy Poore Tufts, dean; Dr. Robert Hieber, sub-dean; Mrs. Cornelia Kinsella, secretary; Mrs. Bernice Fraser, registrar; Miss Jean Phillips and Mrs. Katherine Rawls, auditors; Mrs. Marguerite Brice, Robert Quade and William O. Tufts, executive committee members. Marking the evening was a program played by Lawrence Sears, organist of St. Patrick's, on the recently renovated organ, which was revoiced by Ernest White. A new four-manual console has been installed and members were invited to inspect the organ after the program. Mr. Sears played: "Deck Thyself with Gladness," Telemann; "O God, Thou Faithful God," Brahms; Sonata in E minor, Herbert Nannay. In his program notes Mr. Sears explained that the Nannay Sonata was being performed for only the fourth time since its composition and the first time in Washington. The capacity of the organ for varied and interesting registrations was amply demonstrated. The beauty of the sanctuary, with its gleaming white reredos brilliantly lighted, contributed to the effectiveness of the program.—BERNICE FRASER, Registrar.

WESTERLY, R. I. BRANCH—The Westerly Branch, Rhode Island Chapter, observed Guild Sunday May 4 with a musical vespers service in Christ Episcopal Church, to which the public was invited. Eight Guild members took part in the service and the following selections were played: "At Twilight," Stebbins; Elevation in E flat, Guilmant; Berceuse No. 2, Kander; "The Faithful Shepherd," Handel; "Song of the Basket Weaver," Russell; "Ave Verum," Haydn; "Priore a Notre Dame," Boellmann; "The Shepherd on the Hills," Williams; "Laudes Domini," Wilson; "Chorale Symphonique," Diggle; "Jerusalem, Thou That Killest the Prophets," by Mendelssohn, was sung at the offertory.—ALBERT M. WINTER, Regent.

News of the American Guild of Organists—Continued

Marilyn Mason in Grand Rapids.

Members of the Western Michigan Chapter were happy to have as their guests in Grand Rapids members of the Southwestern Michigan Chapter May 5. Dinner was served by the choir mothers' guild of the Central Reformed Church. After dinner a business meeting was held and members and guests were introduced by John Davis, our dean. Dean Henry Overley responded for the Southwestern Michigan Chapter. The following officers were elected for the year: Dean, John R. Davis, Jr.; sub-dean, William Burhenn; recording secretary, Miss Irene Kolkema; corresponding secretary, Miss Dorothy Goossen; treasurer, Miss Sylvia Ten Broek; chaplain, the Rev. Clarence Boomsma.

After the dinner a superb recital was played by Miss Marilyn Mason, faculty member at the University of Michigan, at the Park Congregational Church. Miss Mason played: Allegro Moderato (Concerto 4), Handel; "I Stand at the Threshold" (Sinfonia to Cantata No. 156), Bach; Prelude and Fugue in G major, Bach; Three Dances (from the comedy ballet "Plate"), Rameau-Mason; Fantasy and Fugue on "B-A-C-H," Liszt; Passacaglia, Op. 40, Bingham; Hymn Canon on "Aughton," Bingham; "Harlequin's Serenade," Crandell; Pavane, Elmore; Toccata, Haines. We felt honored that Miss Mason had chosen to give the premier performance of three of these works in Grand Rapids. It was a real treat which we shall long remember.

Following the recital, our guests from the Southwestern Michigan Chapter, members and guests of our chapter and all patrons were invited to attend a reception in Miss Mason's honor in the church parlors.

DOROTHY GOOSSEN,
Corresponding Secretary.

Keys of New Orleans to Miss Crozier.

Catharine Crozier, member of the faculty of the Eastman School of Music, Rochester, N. Y., was the recitalist chosen by the New Orleans Chapter for its annual recital April 28. In the opinion of Ewing Poteet, music critic for *The Item*, her performance proved "an exception to the rule of fine performances only in, if anything, her raising of the previous standard."

At the close of the recital Miss Crozier was the guest at a reception in the home and garden of Mrs. Bertrand Kiern, a member of the Guild, with Miss Elise Cambon, Walter Jenkins, the dean, and the dean-elect, Mrs. Marvin Fair, receiving, together with the recital committee—Mrs. Anne Lacassagne, Miss Beatrice Collins, Mrs. George Jenkins, Miss Gladys Eve Sinclair and Charles Young. Other Guild members assisted in the dining-room and patio.

Not only was Miss Crozier interviewed over the radio, but she was presented with a citation of merit and the keys to the city during the intermission of her recital. Henry Jacobs, organist of Temple Sinai, where the recital took place, is justly proud of the cooperation given Miss Crozier by his recently rebuilt organ.

GLADYS EVE SINCLAIR.

Jean Langlais in Columbus.

The Central Ohio Chapter sponsored as the final recital in the artist series a performance by Jean Langlais May 7 at the Broad Street Presbyterian Church, Columbus. Mr. Langlais gave an exquisite and characteristically delicate program as follows: Prelude in E flat, Bach; "Benedictus," Couperin; "Dialogue," de Grigny; Allegro Vivace from First Symphony, Vienne; Chorale Prelude, "Domine Jesu," and Berceuse, Jeanne Demessieux; "Suite Française" (Prelude), Langlais, and other numbers by Mr. Langlais, which included: "In Quiet Joy," "Hommage a Frescobaldi" (Theme and Variations) and Postlude No. 2. The program was delightfully concluded with an improvisation on three themes which were submitted during the intermission. The four movements were literally superb.

H. LEROY LYNN, Secretary.

AKRON, OHIO—The Akron Chapter presented Catharine Crozier in a recital at the First Congregational Church Sunday afternoon, May 11. Miss Crozier's program consisted of some of the more modern composers such as Langlais, Sowerby, Alain and Dupré. There were several of Bach's chorale preludes and the Sonata on the Ninety-Fourth Psalm by Reubke. She played to a large, appreciative audience. The chap-

ter held a dinner meeting May 12. At a business session the secretary briefly reviewed the accomplishments of the chapter this year. The election of officers also was held. The Akron Chapter held its April meeting April 21. We journeyed to Wooster, Ohio, where Mr. Twichell, one of our members, had made arrangements for us to inspect two new Schantz installations. John Schantz played a recital on the three-manual organ to illustrate his explanation of the instrument. A social time with refreshments followed this.—Mrs. R. H. MARTIN, Registrar.

YOUNGSTOWN, OHIO—The Youngstown Chapter, held its annual election of officers April 28 at a business meeting conducted by the dean, Mrs. Paul A. Adams. Mrs. Adams and her associate officers were re-elected. Dr. James W. Evans is sub-dean, Mrs. A. F. Soderberg secretary and the Rev. Walter T. Swearengin treasurer. Mrs. J. W. Hornberger and Miss Emma Cook were elected to the executive committee. The meeting was held in the Catholic Action Center, with Miss D'Nelle Riley as hostess and program chairman. She introduced the speaker of the evening, the Rev. William J. Witt, assistant pastor of Immaculate Conception Church, who spoke on "The Philosophy of Music." Father Witt's talk preceded a demonstration of liturgical music by the Youngstown Catholic Choral Society, directed by Miss Riley. A social hour was enjoyed, presided over by Miss Jeannette Lettan, president of the choral society.—JULIA C. SODERBERG, Secretary.

SOUTHERN OHIO—The annual meeting and election of officers was held May 13 at the Masonic Temple, Cincinnati. The official ballot for 1952 reads as follows: Malcolm T. Fogg, dean; Walter M. Brunsman, sub-dean; Harold S. Frederic, secretary; Lucille S. Meyer, treasurer; Betty Hoensch, registrar; Sylvia S. Steinhart, librarian; Robert S. Alter, Herschel Linstaedt and Harold Lambert, auditors; Barbara Elliott, Mrs. A. F. Rewwer and Joseph C. Weber, executive committee. Dr. and Mrs. A. F. Rewwer have extended an invitation to the chapter members and their friends for the annual A.G.O. picnic at their home in Delhi Tuesday, June 10. A Wicks organ will be installed for the occasion through the courtesy of the Wicks Organ Company. A splendid evening of entertainment is in store for everyone.—BETTY HOENSCH, Registrar.

TOLEDO CHAPTER—The annual May dinner meeting and election was held at the First Baptist Church Monday, May 19. The subject for the evening was "Anthems Suitable for Use in Churches of All Faiths." Following the opening remarks of A. Beverly Barksdale, the entire group was led in singing several anthems. These had been selected from various periods by members of the program committee. Detailed information was given on plans for the Paul Swann church music workshop to be held all day June 9 at St. Paul's Lutheran Church. This conference will cover all phases of church music and private lessons and conferences for those who desire them. The evening lecture, "Fourteen Ways to Maintain Choir Interest," will be open to the public.—GRACE ERLER.

SOUTHWEST MICHIGAN—The April meeting of the Southwest Michigan Chapter was held at Stetson Chapel, Kalamazoo College, March 31. The host for the occasion was Dean Henry Overley. The program was the young organists' contest. Each contestant played the Cathedral Prelude and Fugue in E minor by Bach and one number of his own choosing. First place was won by Thomas Bishop of Benton Harbor and second place went to Miss Martha Hoard of Plainwell. Mr. Bishop played the Mulet Toccata, "Thou Art The Rock," and Miss Hoard the Toccata from Widor's Fifth Symphony. Judges for the contest were Mrs. E. R. Beal, Kalamazoo; Max Newkirk, Battle Creek, and Paul Humiston, Marshall. At the business meeting Frank Owen, chairman of the nominating committee, presented the following slate of candidates, who were elected to office for the next season: Dean, Max Newkirk; sub-dean, Mrs. Cameron Davis; secretary, Mrs. Harold Petering; treasurer, Miss Johanna Oranje; registrar, Paul Humiston; chaplain, Dr. Thomas M. Pryor. Refreshments were served by the organ student group of Kalamazoo College.—PAUL A. HUMISTON, Registrar.

LANSING, MICH.—At its meeting March 31 the Lansing Chapter had an opportunity to learn at first hand about the carillon. The Central Methodist Church recently installed a set of bells. Its organist, Wendell Westcott, who is also carillonneur at Michigan State College, gave an informative talk covering the evolution of the carillon, its cycle of popularity in Europe—again on the upgrade—and the current interest in this country. The lecture was supplemented by the showing of a Holland film on bell making as it has been practiced, almost without change, for several centuries. Harder members climbed to the belfry to inspect the installation and then joined the remainder of the

group at the keyboard while Mr. Westcott gave a short recital. The local installation of thirty-six bells is one of about thirty in churches in the United States, of which about one-third are in Michigan. The evening concluded with refreshments served in the tea-room of Central Temple House. April 21 Guild members were guests of the student chapter of Michigan State College for a dinner and recital at Peoples Church, East Lansing. The young recitalist was David Drinkwater, from Indiana University. He displayed to good advantage the talents that won him the regional contest in Bloomington, Ind., last year and an opportunity to compete in San Francisco this summer.—JAN WEAVER, Registrar.

EASTERN MICHIGAN—The annual election of the Eastern Michigan Chapter was held May 13 at the Kirk-o'-the-Hills, Bloomfield Hills, a suburb of Detroit. The following officers were named to head the chapter for the coming year: Dean, James F. Hunt; sub-dean, Dorothy Crane, corresponding secretary, Patricia Baumgarten; registrar, Agnes Keils; treasurer, A. Shanley Rosso; members of the executive committee, Mrs. David R. Melly, Kent McDonald and Mark Wisdom. Before the business meeting Gaul's oratorio "The Holy City" was sung by the combined choirs of the Kirk-o'-the-Hills and Salem Lutheran Church under the direction of Dean Hunt. The soloists were from the Kirk-o'-the-Hills choir. The organ accompaniments were played by A. Shanley Rosso, organist of the Kirk-o'-the-Hills. The piano parts were played by Helen Koepplin. Preceding the presentation of the oratorio the guests were taken for a tour of the building and grounds.—MARK WISDOM, Secretary.

PEORIA, ILL.—The Peoria Chapter presented the French organist Jean Langlais May 11 in St. Mary's Cathedral. His program consisted of numbers by Franck, Dupré, Messiaen, Tournemire and Bingham and several of his own compositions. He also gave improvisations on submitted themes. A reception followed in the cathedral annex. April 29 the election of officers was held. The new slate is as follows: Dean, Anna Lucy Smiley; sub-dean, Russell Fielder; treasurer, T. Nortcliffe Neal; secretary, Lucille King; registrar, Thelma Royce Brown.—BERTHA B. BRUNNER, Registrar.

EAST CENTRAL ILLINOIS—The chapter met for dinner May 12 in the Woman's Club on the campus of the University of Illinois. Miss Mildred Brannon, dean of the chapter, conducted the business meeting, at which officers were elected. Following are the newly-elected officers: Dean, Mrs. W. H. Iles; sub-dean, Mrs. Larry W. Taylor; recording secretary, Mrs. A. O. Dawson; corresponding secretary, Mrs. Roy B. Jones; treasurer, Mrs. Ralph Line; chaplain, the Rev. J. W. Jarman; member of executive committee, Mrs. LeRoy Hamp. The evening was concluded with suggestions for activities for the coming year. The Guild will resume its program in September. The chapter met at the First Methodist Church of Bement, Ill., April 14. Paul Swann, director of the Church Music Foundation, was the guest speaker. Many Guild members and interested friends were present to hear Mr. Swann discuss "The Choir and the Church." A period of informal discussion and ques-

tions followed Mr. Swann's talk. Mrs. Roy B. Jones of Bement and her committee served refreshments.—MILDRED K. DAWSON, Secretary.

WISCONSIN CHAPTER—John K. Christensen directed the Arion Chorus of Milwaukee in Bach's B minor Mass April 20. The concert was the climax of the club's seventy-fifth anniversary celebration. Mr. Christensen directed in the absence of Dr. Hermann A. Nott, who is ill. The music critics rated the concert as superb. On Sunday, April 27, a fair representation of the Wisconsin Chapter attended an evensong service at the First Methodist Church in Evanston, Ill., at which the chancel choir, under Mr. Christensen's direction, sang the service as well as a program of unaccompanied choral masterpieces. Special anniversary services were held in April to honor the following members of the chapter: Karl Markworth, organist and choir director at Trinity Lutheran Church for forty years; Oliver Wallace, organist at the West Allis Presbyterian Church for ten years.—MATHILDE SCHOESOW, Dean.

SOUTH DAKOTA—Our chapter was honored to have Katherine and Merritt Johnson of the faculty of Northern State Teachers' College at Aberdeen, S. D., give an organ and piano recital March 16 in the First Baptist Church of Sioux Falls. Mr. Johnson played three of his own compositions for organ—"Sunrise," "Cradle Song" and March. They showed skillful use of color and the March was especially interesting, with exciting rhythms and effective use of dissonance. The Howard Hanson Concerto for organ and strings was played next, with the string parts on the piano. Mrs. Johnson played four piano selections—the Prelude of Debussy, Etude in D flat of Liszt and the Nocturne and "Legerdemain" composed by her husband. The concert was concluded with the Symphonie Variations of Franck. A reception was held after the concert, at which time the chapter presented the Johnsons with a gift of a new LP recording. Mrs. Elmer Garnes was chairman of the reception committee.—JACK L. NOBLE, Dean.

TACOMA, WASH.—The Tacoma Chapter held its annual dinner and election of officers at the Green Parrot Inn May 12. The new officers are: Dean, Doris Helen Smith; sub-dean, Mrs. Allan Holmes; secretary, Charles Adams; treasurer, Mrs. Walter McHenry; historian, Grace Johnson. Mrs. Clarence Harter, Mrs. Rudolph Voth and Howard Larkin were chosen for the executive committee. K. Mulder Schull, minister of music at the First Presbyterian Church, spoke on "Music in the Sanctuary."—HOWARD LARKIN, Secretary.

WASHINGTON CHAPTER—The April meeting of the Washington Chapter was held April 21 at St. Paul's Episcopal Church in Seattle. The business meeting was conducted by Dean Arville Belstad, who then turned the meeting over to R. Hawley Fitch, organist of the Episcopal Chapel in the Highlands. Mr. Fitch discussed "Chant" and its use in the communion service and the service of morning prayer. The members had an enjoyable evening singing and chanting under Mr. Fitch's direction. Refreshments were served by Mrs. Jean Gutherlet and her committee.—Mrs. W. B. GILLESPIE, Reporter.

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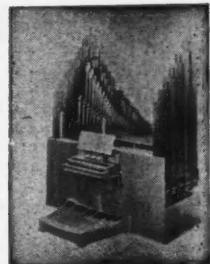
Members of the Organ Faculty:

Fenner Douglass

Joseph Hofrichter

Grigg Fountain

Leo Holden (on leave, 1951-52)



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News of the American Guild of Organists—Continued

Corpus Christi Chapter Election.

The first meeting of the Corpus Christi Chapter was held at the Church of the Good Shepherd, Corpus Christi, Tex., March 3. The following officers were elected: Dean, Otto Moellering; sub-dean, Joseph F. Leonard; secretary, Mrs. Phyllis B. Walter; treasurer, Mrs. W. M. Wiseman; registrar, Miss Alice Lee Eickson; chaplain, the Rev. Robert E. Mege, Jr.

After the business meeting Kenneth White, organist and choirmaster at the Good Shepherd, gave a short recital and demonstration on the new Austin organ.

Dean Otto Moellering was host at the meeting April 1, held at the First Presbyterian Church. A film produced by the Schantz Organ Company, was shown. Dean Moellering gave a short recital.

On May 6 the Guild members made a pilgrimage to the A&I College at Kingsville as the guests of Roger Hauenstein, organ and theory instructor at the college, for a Bach-Brahms-Beethoven festival.

Dean McCutchan Speaks in Dallas.

The Texas Chapter met at the East Dallas Christian Church April 21 for its April dinner, a business session and a program. At the dinner the chapter was fortunate to have as its guest and speaker Dr. Robert G. McCutchan, former dean and distinguished professor at DePaul University and an authority on hymnology. Dr. McCutchan is the music editor of the Methodist Hymnal and has written the Methodist Hymnody. He presented to the group a very interesting discussion of hymnology. Hymns, according to Dr. McCutchan, are a distinct form of composition, neither prose nor poetry, and their use should not be confined to the formal church service. The singing of hymns "makes people feel good and makes people good." Dr. McCutchan discussed the difference between the progressive and conservative ideas on church music and urged a tolerant attitude.

The dinner and business session were followed by a program of chamber music with organ by members of the faculty and students of the school of music of Southern Methodist University. Miss Mary Elizabeth Moore, organist, assisted by the S.M.U. String Ensemble, directed by Paul Vellucci, presented the "Premier Concerto en Sol mineur" by Handel as the opening number on the program. This was followed by Piston's Partita for violin, viola and organ, performed by Lacy McLary, violinist; Winford Cummings, violist, and Rule Beasley, organist. The closing number was the "Concerto en Sol mineur" by Poulenc, with Dr. A. E. Ellsworth, organist.

MURIEL M. SMITH**Salvador Plays in Houston.**

The Houston Chapter presented Mario Salvador, organist of the St. Louis Cathedral, in a brilliant recital at the First Presbyterian Church April 22. A capacity audience filled the church, braving the inclement weather. Mr. Salvador's program included works of Bach, Franck, Van Hulse, Courbois, Dupré, Vierne, Messiaen, Ibert and Mulet. Also included was a short, delightful Scherzo by Mr. Salvador.

Mr. Salvador has a flowing, flawless technique and he has an incisive, intelligent approach to his instrument. These qualities were vividly displayed in his performance of the Bach Chorale Prelude "Christ, Our Lord, Came to the River Jordan," Bach's Toccata, Adagio and Fugue in C major and Mulet's "Tu Es Petrus."

A reception in the church parlor was held in honor of Mr. Salvador after the recital.

RUTH MARY RUSTON, Reporter.

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter met at the First Christian Church April 14. Herbert Colvin, the dean, presided. The following officers were elected: Dean, Mrs. Carl Scoggin; sub-dean, Cecil Bolton; treasurer, Miss Irma Hughes; recording secretary, Mrs. Leta Ashlock, Lamessa; corresponding secretary, Frank Latta. Mr. and Mrs. L. B. Hagerman of Slaton were received as members. Mrs. Travis A. White was program chairman. She read a paper on Martin Luther. The Rev. Lowell C. Green of Slaton played the Chorale and Toccata on "A Mighty Fortress Is Our God," arranged by Homer Whitford; "In Death's Strong Grasp the Saviour Lay," "The Lord's

NEW GUILD GROUP FORMED IN LOS ANGELES

A GUILD STUDENT GROUP HAS BEEN organized at the School of Sacred Music of the Bible Institute of Los Angeles. The new group is sponsored by the Los Angeles Chapter of the A.G.O. and is under the supervision of Rayner Brown, M.Mus., head of the organ department. The club, which plans two programs a month, has sixteen members taking organ at the institute. In the picture, standing, from left to right, are: Herbert G. Tovey, Mus.D., LL.D., director of the School

of Sacred Music; Henry Lorenz, chaplain; Beverly Page, Kay Jackson, Wilma Regehr, Marilyn Johnson, vice-president; Mary Baker, secretary; Marshall Berg, Russell Ellstrom, Marileen Scoville, Carolyn Ahlstrand, president; Betty Bent, Laura Reimer, treasurer; Patricia Hussey, Patricia Perkins and Elaine Berglund. Seated at the organ are: Rayner Brown, M.Mus., head of the organ department, and Eva M. Tovey, Mus.D., co-director of the school.

Prayer" and "From Heaven Above to Earth I Come," all by Bach. Herbert Colvin of the Texas "Tech" music department played: "Come, Sweet Death," Bach; "Litany for the Feast of the Saints," Schubert; "Plaint" (written in 1940), John Skillman.—Mrs. CARL SCOGGIN, Secretary.

TEXARKANA—The Texarkana Chapter met Saturday afternoon, April 24, at the First Baptist Church. Mr. and Mrs. D. F. Phillips, new ministers of music of the church, were introduced by Miss Ruth Turner, the dean. Mrs. T. A. Bain was in charge of the program and introduced Miss Carolyn Scoggins as a guest artist. With Mrs. Bain at the organ and Miss Scoggins at the piano, the following numbers were played: Meditation from "Thais," Massenet, and Fantasia, Demarest. The program was concluded with a solo, "Our Prayer," by Jacques Wolf, sung by Mr. Phillips, accompanied at the piano by Mrs. Phillips.—DOROTHY ELDER, Registrar.

FORT WORTH, TEX.—The Fort Worth Chapter met for dinner at the new Broadway Baptist Church May 12. Officers for the 1952-53 season were elected as follows: Dean, Mrs. Edward C. House; sub-dean, Mrs. Raymond Wright; secretary, Alan Snodgrass; treasurer, Will Foster; registrar, Mrs. G. E. Suffer; librarian, Mrs. H. L. Rudmose; parliamentarian, E. Clyde Whitlock; auditors, Mary Huey and Marie Lydon; chaplain, the Rev. Robert Boshen; directors, Mrs. George Orum, Mrs. Q'Zella Jeffus and Mrs. Paul Joyce. Dora Poteet Barclay gave a lecture-recital on the "Little Organ Book" of Bach. She played the new four-manual Casavant organ on which she had given the dedicatory recital two weeks previously.—ELIZABETH HOUSE, Dean.

WATERLOO AND MASON CITY—A joint meeting of Waterloo and Mason City Chapters was held at St. John's Lutheran Church in Charles City April 20. Earl Stewart, organist of St. John's, opened the program with a recital consisting of "Pange Lingua," by Balogh, four "Bible Poems" by Weinberger, the Festival Toccata and Fountain Reverie by Fletcher and "Triumph," by Elmore. This was followed by a service conducted by the Rev. Robert Gronlund. After a dinner presided over by Deans Olive Barker and Hulsey Carstens, Roger and Ronald Staebler, pupils of Earl Stewart, played several piano duo numbers and a humorous "singing A.G.O. business meeting" conducted by Kenneth Cook concluded a time of very enjoyable fellowship.—LYNN OSINCEP, Publicity.

DUBUQUE, IOWA—The Dubuque Chapter met at Wartburg Seminary March 24. The program consisted of a talk on European organs by Dr. Jagnow. He showed the differences in tonal structures of instruments manufactured in the past centuries in Germany, France and England and played recordings made on representative organs in

these countries.

The April meeting was held at the Westminster Presbyterian Church, Dubuque. Mrs. M. DiTella was in charge and presented a program of organ, vocal and instrumental music as follows: Sonata No. 6, in E major, Bach (organ and flute; flute, Walter Ulbrich); Pastorale, Guilman; Pavane, Ravel, and "Scotch Poem," MacDowell (organ and piano); piano, Edith Stuart Norman; German Aria No. 4, Handel, for soprano with violin obbligato and figured bass (soprano, Renee Ulbrich; violin, Gertrude Ulbrich).—GERHARD R. BUNGE.

Bach "Passion" Sung in Twin Cities.

Bach's "Passion according to St. Matthew" was sung at the Hamline Methodist Church, St. Paul, Palm Sunday evening, by the choirs of the Hamline Church and St. Mark's Cathedral, Minneapolis. Edward Berryman, organist and choirmaster at St. Mark's, was the conductor and the organist was Mary Fellows, dean of the Minnesota Chapter and organist-choirmaster at the Hamline Methodist. A week earlier a reciprocal performance took place at St. Mark's Cathedral. This performance was the highlight of the church music season in the twin cities. The two choirs complemented each other unusually well. Mr. Berryman elicited an excellent response from the 100 voices. Choral high points seemed to occur particularly in "I Would beside My Lord," "Truly This Was the Son of God" and "Here Yet Awhile." The narratives were well done, the role being shared by the tenor soloists of the two churches. Mary Fellows showed her greatest talents in the magnificent joy which she did. Besides the organ, a string group was used.

April 15 the Minnesota Chapter and the Twin City Choirmasters' Association, Minneapolis-St. Paul, sponsored a joint meeting which emphasized interest in church architecture. The meeting began with a dinner at Messiah Episcopal Church, after which we were given permission by the rector to explore the building at leisure. We then went to Gloria Dei Lutheran Church, where we were presented with a choral program and again urged to tour the new church. Messiah Episcopal Church is modern, "without being modernistic" and has achieved a lovely simplicity and freshness. Gloria Dei Lutheran Church is of the imitative Renaissance style often described as "colonial." It is a handsome building, richly decorated. The choral program at Gloria Dei consisted of three anthems, an organ solo—Fugue, from Passacaglia and Fugue in C minor, Bach; and three choruses from the Brahms Requiem. The organ was rebuilt for the present church by Arthur Fellows of St. Paul. Following inspection of the building, a reading of new anthems was conducted by the choirmaster group.

March 18, at the Hamline Methodist Church, St. Paul, the chapter presented Robert Baker as the second artist of this year's recital series. Mr. Baker delighted

his audience with his excellent playing and fresh type of program. His program was well balanced with Couperin and Vierne to open and finish it and the Karg-Elert "Ach bleib mit deiner Gnade" gave a tremendous height to the middle portion. After the recital a reception for Mr. Baker was held at the home of Mrs. Arthur Fellows.

On April 25 at St. Mark's Cathedral, Minneapolis, the Minnesota Chapter presented Claire Coci in a recital. Her program was as follows: Concerto in D minor, Vivaldi-Bach; Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "Deck Thyself, My Soul," Brahms; "Fileuse" ("Suite Bretonne"), Dupré; "Chant de Paix," Langlais; "Pageant," Sowerby; "Ad Nos, ad Salutarem Undam," Liszt. In this writer's opinion Miss Coci did her best playing in the Brahms and in the Vivaldi-Bach Concerto. After the recital a reception for Miss Coci was held at the home of Mr. and Mrs. Francis Schaefer in Minneapolis.—JACK FISHER, Reporter.

OKLAHOMA CITY CHAPTER—Mildred Andrews was the speaker at the May meeting of the Oklahoma City Chapter; the subject, "The Organ as a Concert Instrument," was illustrated by Sue Davis, Mary Ruth McCulley and Dorothy Young. The meeting was held in McFarlin Memorial Church at Norman, Okla., May 13. Hosts for the dinner were Miss Andrews, Mrs. Helen Bowers, Sue Davis, Mary Ruth McCulley, Dorothy Young, Curtis Chambers and Victor Searle. Mrs. J. S. Frank, the dean, called to our attention that Bob Whitley, one of our members, will appear in recital at the convention in San Francisco. Bob is studying at the Royal School of Church Music, Canterbury, England, and will give a recital June 7 at Canterbury Cathedral. Three recitals a year are given there by outstanding organists and since no student has been invited before this to give a recital we congratulate Bob on this high honor. Dorothy Young will appear in the national contest at San Francisco. Bob and Dorothy are pupils of Miss Andrews. Catharine Crozier's recital at the First Presbyterian Church was the high point of the year. Our chapter sponsors these yearly recitals. After an hour and a half of playing they were unwilling to let her leave until she had played three encores. This was an evening of organ music at its best. A buffet supper at Bishop's for members and patrons of the Guild to meet Miss Crozier followed the performance. Daily entertainment marked her visit to our city.—Mrs. R. G. McDONALD, Secretary.

SOUTHERN ARIZONA—The Southern Arizona Chapter held a buffet supper in the patio of the First Congregational Church of Tucson May 5. Following the dinner the annual election of officers was held. Incoming officers for the year are: Helen Whitmarsh Summers, dean; Dr. O. A. Simley, sub-dean; Martha Haskins Hume, secretary; R. C. Baughman, treasurer; Clarence Paris, registrar. Members of the executive committee are Mrs. Edwin W. Carroll, Mrs. W. Claude Davis and Dr. Andrew Buchhauser. A Hammond electronic organ was installed for the evening and Margaret Vogel played a half-hour program. Louis Eaton, baritone, sang several selections, accompanied by Mrs. Eaton. Hostesses were Mrs. W. Claude Davis, organist of the First Congregational Church; Mrs. R. W. Summers and Mrs. M. H. Hume.

BRIDGEPORT, CONN.—The fourth annual dinner and election of officers of the Bridgeport Chapter was held May 14 at Christ and Holy Trinity Episcopal Church in Westport. Mrs. Ethel Brandon, the dean, was hostess and presided at the business meeting. Annual reports of officers and committee chairmen were presented. The following officers were elected for the coming year: Robert Lennox, dean; Miss M. Louise Miller, sub-dean; Harris Bartlett, secretary. Edgar Aiken, treasurer; Molly Daly Ogren, registrar; Mrs. Inez Holley, librarian; Mrs. Florence Beebe Hill and Miss Gertrude Bayens, auditors; Mrs. Ethel Brandon and Miss Phyllis McCreary, members of executive board. After the business meeting a film of the building of the Casavant organ was shown.—FLORENCE BEEBE HILL, Publicity Chairman.

EASTERN NEW YORK—The chapter met April 21 at St. John's Lutheran Church in Troy with the registrar as hostess. Miss Helen Henshaw brought the colored slides taken on her European trip last summer and gave a highly entertaining lecture. Hearty applause greeted Miss Henshaw at the conclusion. The social hour provided opportunity for those present to become acquainted. The Troy group presented H. Wellington Stewart, director of music at Russell Sage College, in a recital April 27 at St. Paul's Episcopal Church. Mr. Stewart is also a member of the faculty of the Juilliard School of Music in New York City. His program was well chosen and was played with skill and maturity. The program was as follows: Suite in F major, Corelli-Noble; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Eclogue, Wagenaar; Scherzo, Durufle; "The Resurrection" (Passion Symphony), Dupré.—GRACE M. VAN DENMARK, Registrar.

News of the A.G.O.—Continued

Close Year in Indiana.

The Indiana Chapter concluded the year with two interesting meetings at Indianapolis. The one April 22 was held at the Fairview Presbyterian Church. A panel discussion was led by Walter Whitworth, music critic of the *Indianapolis News*. Oswald Ragatz, A.A.G.O., and George Y. Wilson, A.A.G.O., both of the Indiana University School of Music faculty at Bloomington, and Mallory Bransford, head of the organ department of Butler University's Jordan College of Music in Indianapolis, made up the panel of speakers. Each took some phase of organ technique such as phrasing, articulation, and so on, as illustrated by Bach's Eight Little Preludes and Fugues. Mr. Wilson brought some fine suggestions from the Organ Institute at Methuen. The new Schantz organ was used for the demonstrations.

On May 5 at Zion Evangelical and Reformed Church David Drinkwater played a splendid program. He is the winner of the regional competition of the A.G.O. and is a student of Mr. Ragatz at Indiana University. His program was as follows: Concerto in C minor, Telemann; Chorale Prelude, "Lobt Gott ihr Christen allzugleich," Buxtehude; Prelude and Fugue in G major, Bach; Fantasia in F minor, K608, Mozart; Variations, "The Cruel Ship's Carpenter," Bernard Heiden; "Le Banquet Celeste," Messiaen; and Prelude and Fugue in G major, Dupré. After the program election of officers took place. Those elected are: Dean, Paul R. Matthews; sub-dean, Bernice Fee Mozingo; secretary, Susan Shedd Hemingway, A.A.G.O.; treasurer, Erwin W. Muhlenbruch; registrar, Dorothy Brown; librarian, Mrs. Frank T. Edenharter; auditors, Clarence Elbert and Louise Henderson. Three new members of the executive committee were elected for a term of three years: Mallory Bransford, Dr. Hugo Marple and George Y. Wilson, A.A.G.O. Edwin Billcliffe and Fred Koehn were elected to fill vacancies on the executive committee, the term being for one year.

SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

Dinner and Choir Program in Detroit.

The April meeting of the Eastern Michigan Chapter was held at Mount Zion Lutheran Church, Detroit, on the evening of April 15. Dinner was served by the women of the church. After the business meeting the chapter adjourned to the church, where the sixty-year youth choir, under the direction of Kenneth W. Jewell, presented a program of three-part choral music which covered most of the liturgical year of the church. There followed a discussion led by Mr. Jewell on SAB material and the advantages, promotion, methods, technique, etc., of the SAB choir. Mrs. Denise Greiner presented the following program on the new three-manual Möller organ: Fanfare Fugue, Bach; "Benedictus," Reger; Allegro Molto, Sixth Sonata, Mendelssohn; Prelude, Delius; "In Springtime," Kinder; Toccata, Becker.

MARK WISDOM, Secretary.

Ministers Guests of Organists.

The Westerly Branch, Rhode Island Chapter, held its monthly meeting April 15 in the form of an organist-pastor dinner, with fifty members and guests present, at the Broad Street Christian Congregational Church. The Ellen Gustin Circle of the church served a turkey supper. The guest speaker was Robert Dunbar, Jr., dean of the Providence Chapter, who dwelt on the aims of the Guild. Albert M. Webster, regent of the Westerly Branch, was toastmaster, introducing the out-of-town ministers and calling upon local ministers to say a few words to the group. At the close of the program all joined in group singing. A short business meeting was held to make final plans for the observance of Guild Sunday, May 4, and to appoint a nominating committee.

The monthly meeting of the Westerly Branch was held on March 18 at the Pleasant Street Baptist Church. The guest speaker was Ralph Simmons, tenor soloist at Tremont Temple, Boston, and the Unitarian Church, Nashua, N. H., who gave an interesting talk on vocal training. A question period followed this.

ALBERT M. WEBSTER, Regent.

Charleston, S. C., Chapter.

The Charleston Chapter held its monthly meeting April 14, with St. John's Lutheran Church as host. A program preceded the business meeting under Lieutenant G. M. Nichols, organist and choir director of St. John's. Lieutenant Nichols played two organ numbers—"Devotional Moments," by Camil Van Hulse, and Chorale Preludes by Richard Purvis. This was followed by a demonstration of anthems which had proved successful with volunteer choirs. Suggestions were given as to presentation of these anthems. Those who brought anthems and discussed them were Miss Louise Mathis of the St. Johannes Lutheran Church, J. Wyman Frampton of the Mount Pleasant Episcopal Church, Mrs. D. N. Horning, choir director of Asbury Memorial Methodist Church, and the Rev. T. W. Horton of the Mount Pleasant Presbyterian Church. After the panel discussion the members were entertained by members of St.

John's Lutheran Church and the choir with refreshments in the parish-house.

The annual banquet-supper of the Charleston Chapter was held at the Citadel mess hall April 18 with the ministers as guests. Mrs. Jervey Royall, acting dean, presided. General C. P. Summerall, president of the Citadel, gave the welcoming address. The Rev. Paul M. Kingports was the speaker for the evening. A musical guessing game before the end of the evening was very amusing. Fifty organists and guests attended this supper.

ELIZABETH MCCRANIE, Reporter.

VIRGINIA CHAPTER—The Virginia Chapter held its final meeting of the season at the King and Kay Inn in Williamsburg May 13. After dinner a business session was held and officers were elected. Granville Munson will continue as dean. William H. Schutt will be sub-dean, Katharine Spencer secretary. Lois Anne Laverty recorder and Robert Lutton treasurer. After adjournment the members went to old Bruton Parish Church, where a program of eighteenth century music was offered on organ, harpsichord and flute by Arthur Rhea, Janet Hall and Alfred Lowe. The concert included the works of Bach, Loeillet, Haydn, Handel and Couperin. The Concerto in D major, Op. 7, No. 4, by William Felton, was played on the Skinner organ and the Samuel Green organ, which was built in 1785 in England and brought to this country in 1938. This delightful evening of music brought to a close one of the best seasons of the Virginia Chapter.—VIOLETA D. ANDERSON, Registrar.

HARRISBURG, PA., CHAPTER—Adam Hamme of York Pa., was presented in a recital in Zion Lutheran Church April 28. The program he selected was appealing to every type of listener and was played with imagination and skill. The program was as follows: Toccata in F major, Bach; Chorale Preludes on "Praised Be Thou, Jesus Christ," "Christ Lay in the Bonds of Death" and "Rejoice, Beloved Christians," Bach; Concerto in F major, Handel; Andante Sostenuto ("Symphonie Gothique"), Widor; "Florentine Music-Box," Salzedo; "Carillon-Sortie," Mulet; "In dulci Jubilo," Dupré; "Deck Thyself with Joy and Gladness," Brahms; Toccata on "O Filii et Filiae," Farnam; "The Fountain," DeLamarter; "Lord, Jesus Christ, Be Present Now," Karg-Elert.—Mrs. MARK MILLER, Registrar.

LEHIGH VALLEY—The Lehigh Valley Chapter met May 3 at the parish-house of Trinity Episcopal Church, Bethlehem, Pa. A clinic on general anthems was conducted by Mark Davis, organist of the Central Moravian Church, Bethlehem. Anthems were submitted by the members present and were reviewed and sung by the group. The report of the nominating committee, Robert Knox Chapman chairman, was read by Mr. Chapman and the following were elected for the 1952-53 season: Dean, Stoddard Smith; sub-dean, Mrs. Paul J. Fink; secretary, Sue Enright; treasurer, Harold F. Arndt; chaplain, the Rev. William C. Berkmeyer; executive committee members elected for three years, Mrs. Walter Schremppel and Mark Davis. Dr. Ifor Jones is the retiring dean of the chapter. It was planned to close the season with a picnic at the home of Dr. and Mrs. Jones in the Poconos.—SUE F. ENRIGHT, Secretary.

LANCASTER, PA.—The Lancaster Chapter met at St. James' Episcopal Church May 5. These members were elected to office: Dean, Mrs. Florence Garber; sub-dean, Richard Harvey; registrar, Reginald Lunt; secretary, Mrs. Beidell; treasurer, Mrs. Johnstone; publicity, Miss Frances McCue; auditors, Amos Kreider and Abram Longenderfer; chaplain, the Rev. Mr. Bachelder. Plans were discussed for the annual picnic to be held June 2 at Williamson Park. After the business meeting Frank McConnell read a very interesting paper on "The Church Year in Music," mentioning suitable selections for each season. At the close he played several organ selections to demonstrate his talk.—ALICE A. BURCHALL, Recording Secretary.

READING, PA., CHAPTER—A meeting of the Reading Chapter was held at the home of Mr. and Mrs. Solon Marburger April 26. Mr. Marburger is a local organ builder and maintenance man. The organ in the Marburger residence is a four-manual Robert Morton which was purchased from a theater in Lancaster, Pa., about five years ago. Since that time Mr. Marburger has made many changes in the tonal design and today music of the classic and romantic periods can be played as well as popular music. George W. Tobias played a short recital. After the recital Mr. Marburger explained the organ and spoke on tonal design. Refreshments were served by Mrs. Marburger and everyone enjoyed a social hour.—GEORGE W. TOBIAS, Registrar.

NORTHEASTERN PENNSYLVANIA—The chapter met at the home of Ruth Hallock, Waverly, Pa., April 29. The nominating committee submitted the following slate for the 1952-1953 season: Dean, Robert W. Rosenkrans, A.A.G.O.; sub-dean, Mrs. William Newman, Jr.; treasurer, Frederick Bonnett;

secretary, Helen Fitze Rawlings; auditors, Frieda Nordt and Llewellyn Jones. Miss Mabel Broad and Miss Edith Markwick were appointed delegates to the San Francisco convention. Dean Ruth A. White presided at the business meeting.—HELEN FITZE RAWLINGS, Secretary.

WESTERN PENNSYLVANIA—The Western Pennsylvania Chapter met April 29 at the East End Christian Church, Pittsburgh, where E. Franklin Bentel, Ch.M., is organist and director, for a dinner meeting. Dean Watkins presided at the business meeting and announced two important recitals—one in the East Liberty Presbyterian Church May 18, with Wilbur Held as the recitalist, and the other May 29, when the Guild was invited to hear Jean Langlais in the chapel of the Pennsylvania College for Women. After the close of the business meeting Paul Brautigan, M.A., music supervisor of the Pittsburgh public schools, led in a demonstration and discussion of choir training, using the Guild members as the choir. Three numbers were used by way of illustration: "Heavenly Light," Kopyloff; "Give Me a Faith," Bitgood; "Lauda Anima," Andrews.—E. BLANCHE SPRINGER, Registrar.

CUMBERLAND VALLEY—Ernest White, director of music at the Church of St. Mary the Virgin in New York City, gave a recital for the Cumberland Valley Chapter April 1 at the Evangelical Lutheran Church in Frederick, Md. He played a program of old masters, Bach and Franck. The excellent playing and handling of the new modified classical organ in the Lutheran Church made the evening a highlight of the year for this chapter. William Sprigg, organist and choir director of the church and assistant professor of music at Hood College, was in charge of the meeting.—WILLIAM SPRIGG, Dean.

NORTHERN NEW JERSEY—At the meeting of the Northern New Jersey Chapter April 29 in St. Paul's Church, Paterson, Howard Vogel, A.A.G.O., gave a recital. He is organist and choirmaster there. Mr. Vogel studied two years at the Guilman Organ School and did postgraduate work for one year at the school. He was a special student at New York University for one year also. He is now working with Harold W. Friedell at St. Bartholomew's in New York. Mr. Vogel has the A.A.G.O. and also the L.T.C.L. and is working for the F.A.G.O. He has given a number of recitals and oratorios in this area. The program included: Chorale in A minor, Franck; Two Chorale Preludes, Bach; "Fugue a la Gigue," Bach; Sixth Sonata, Mendelssohn; Aria, Peeters; "Lit-anies," Alain; "La Nativité," Langlais; "Carillon-Sortie," Mulet.

CENTRAL NEW JERSEY—Six members of the Central New Jersey Chapter gave a recital in the First Baptist Church of Trenton May 5. The program included: Sonata in A minor, Rheinberger (played by Claire Galvin); Prelude and Fugue in E minor, Bach (played by Gertrude Bergen); Prelude, Fugue and Variation, Franck (played by Ethel May Weaver); "Grand Choeur," Kinder (played by Clifford C. Nelson); "Sonata Cromatica," Yon (played by Lois Sortor); and "Suite Gothique," Boellmann (played by Dorothy Meyer). Guest soloists were Virginia and William Parent and their accompanist was Helen Pierce. The program was planned by Helen Pierce. After the recital a business meeting and election of officers took place. Those chosen for the new year are: Dean, Albert Ludecke, Jr.; sub-dean, Dorothy Meyer; corresponding secretary, Claire Galvin; treasurer, Edward Riggs; registrar, Gertrude Bergen.—GERTRUDE BERGEN, Registrar.

METROPOLITAN NEW JERSEY—The Metropolitan New Jersey Chapter met April 14 at the First Congregational Christian Church, Irvington, where Mrs. Muriel Keller is organist. Following a business session a review was given by Mildred Wagner of the recent Paul Swann Church Music Foundation Workshop in New York City. Our dean, J. Clifford Welsh, then led in an informal discussion of church problems that confront us all from time to time. Members of the church choir served refreshments.—MILDRED E. WAGNER, Registrar.

ST. JOSEPH, MO.—In observing national Guild Sunday the St. Joseph, Mo., Chapter presented four of its members in a recital at the First Congregational Church Sunday afternoon, May 4. Those appearing on the program were Mrs. Lewis Duckworth, organist of the host church; Mrs. John Lefler, First Christian Church, and Mrs. Evan Ehlers, First Presbyterian Church. Assisting on the program were Miss Janet Babb, soprano, and Eugene Carter, tenor, accompanists being Miss Ernestine Pinch and Mrs. Elsie Barnes Durham. May 9 the group visited the First English Lutheran Church, Zion Evangelical Church and the First Methodist Church for the purpose of studying the organs in the three churches. James Lawbaugh conducted the tour and described the make-up of the organs. Mrs. Maud Jewell, organist of Zion Evangelical, presided at the console at that church and at First Methodist Church its organist, Dr. F. O. Yurth, presided at the console. After the tour the members met at the home of Mrs. Nelson Hillix for a business meeting, at which the dean, Mrs. Durham, presided. Election of officers was held and the following were elected for the coming year:

Mrs. Elsie Barnes Durham, dean; Mrs. Wayne Nicholas, sub-dean; Miss Barbara Borkowski, secretary; Larrie Clark, treasurer, and James Lawbaugh and Mrs. John Lefler, executive committee members. After the business meeting Mrs. Hillix served refreshments. She was assisted by Mrs. Wayne Nicholas.—CAROL R. WOLHEIM, Secretary.

PATAPSCO CHAPTER—The Patapsco Chapter held its May meeting at the Waters A. M. E. Church, Baltimore, with Mrs. Emma E. Poulsen as chairman of the program committee and hostess. The guest artist for the occasion was Mrs. Frances Berry Hill, head of the organ department of Morgan State College. Her program was as follows: Pastorale in F, Bach; Toccata and Fugue in D minor, Bach; "Now Thank We All Our God," "To Thee, Jehovah, Shall I Sing," "Sleepers, Awake," and "Praise the Lord, O My Soul," Karg-Elert; "Benedictus," Rowley; Intermezzo, Sixth Symphony, Widor; Chorale in A minor, Franck. After the recital the members held a business and social hour at the home of Mrs. Poulsen.—CHARLES A. STANLEY, Dean; LUTHER C. MITCHELL, Registrar.

BROCKTON, CHAPTER—On the evening of April 28 the Brockton, Mass., Chapter met at the First Baptist Church. The four officers were re-elected for another year. They are: Dean, Francis L. Yates; sub-dean, Frank Reynolds; secretary, Gertrude K. Bryant; treasurer, L. Avis Wixon. Manager Howard H. Randlette of the telephone company showed several sound films on microphone and television. The second part of the evening was devoted to Harris S. Shaw of Boston, an organist and teacher of wide experience who gave a fine lecture and demonstration of church service playing. It was also announced that Alexander McCurdy and his wife, Flora Greenwood, harpist, will be presented at our annual concert of prominent artists on Oct. 21 at the First Baptist Church. The next meeting will be for the annual banquet Saturday, June 7, at the Toll House in Whitman. At the conclusion of the meeting refreshments were served in the church parlor by Mrs. Elizabeth B. Appleton and Mrs. Gladys S. Porter.—GERTRUDE K. BRYANT, Secretary.

NEW HAMPSHIRE—The executive committee of the New Hampshire Chapter met April 1 to take up business matters. The nominating committee submitted the following slate for 1952-1953: Dean, James Wood; sub-dean, Miss Germaine Pellerin; registrar, Mrs. Regina Schow; secretary, Fred Thorpe; treasurer, Norman Fitts; auditors, Milton Johnson and Everett Austin; executive committee, Professor Irving D. Bartley, F.A.G.O., Leo Corbin, Robert English and Alan Shepard.—ROBERT HALE, Dean.

ROCKY MOUNTAIN CHAPTER—Election of officers was the important part of the business meeting of the Rocky Mountain Chapter May 5 in Temple Emanuel. Mrs. Elizabeth M. Burt (Mrs. H. A. Burt) was re-elected dean. Others chosen are: Sub-dean, Eugene Abernath; secretary, Miss Marian Scofield; corresponding secretary, Francis McCulley; treasurer, Lawrence Burt. New members elected to the executive board are David Pew, Fred Meunier and William Owen. After the business meeting the members went into the temple for a program on traditional Jewish music. Samuel Rose, secretary of the temple, greeted them with a word of welcome. Rabbi Joel Zion spoke on the historic background of Jewish music. He was assisted by the choir, which sang the responses. To close the program a string quartet composed of Mrs. Sophie Goldberg, violin; Mrs. Yvette Chutkow, violin; Mrs. Ricardo Mooney, viola, and Mrs. Marian Rose, cello, played the "Hebrew Fantasy" by Paschow. Refreshments were served by the hosts.

LOUISIANA CHAPTER—For the last open program of the season the Louisiana Chapter sponsored the Trinity Episcopal choir in choral evensong March 26 at Trinity Church, Baton Rouge. The service was led by the Rev. A. Stratton Lawrence, rector, and the choir was under the direction of Mrs. Frank Collins; organist and choirmaster. The guest speaker was Canon William S. Turner of Trinity Church, New Orleans. After the service the woman's auxiliary of Trinity Church entertained Guild members and guests at a reception in the parish-house. Since the chapter began the year last October with a study of choral evensong under the direction of the Rev. Leonard Nelson of the Episcopal student center at Louisiana State University, the choral evensong service was a satisfying ending of the year's programs.—MRS. RUSSELL HUDSON, Dean.

The Louisiana chapter closed its 1951-52 season with a business meeting the night of April 23 at the home of Mrs. W. Carruth Jones of Baton Rouge. Re-elected as dean was Mrs. Russell Hudson. Serving with her next year will be Frank C. Page, F.A.G.O., sub-dean; Mrs. Dan C. Hardesty, registrar; Mrs. Charles Gauschell, corresponding secretary; Mrs. Jones, treasurer; the Rev. Paul J. Gauci, chaplain; G. Frederick Holler and Mrs. Frank Collins, auditors. In a review of the activities of the chapter in the last year Mrs. Hudson pointed out that the group had sponsored five programs open to the public, presenting the choirs of the First Methodist Church, Temple Sinai of New Orleans, the Chapel of Christ the King, the Sacred Heart Church and Trinity Episcopal Church.—MRS. DAN C. HARDESTY, Reporter.

News of the A.G.O.—Continued

Progress Made by Guild

Is Reported at Annual

Meeting and Election

The annual national general meeting of the Guild was held Monday afternoon, May 12, in the choir room of St. Bartholomew's Church, New York City, with President S. Lewis Elmer in the chair. Greetings were extended to those in attendance, who were requested to rise and observe a moment of silence in tribute to members of the Guild who died during the year.

The election of national officers and councilors resulted in the choice of the slate of national officers already published and the following council members: John F. Cartwright, A.A.G.O., Lillian Gertrude Clark, A.A.G.O., Charlotte Lockwood Garden, Mus.D., F.A.G.O., Walter N. Hewitt, A.A.G.O., Ch.M., Norman Hollet, F.A.G.O., Ch.M., E. Bronson Ragan, F.A.G.O., Reginald Mills Silby, Mus.D., F.T.C.L., and Andrew Tietjen.

The order of business then proceeded to the reports of officers and chairmen of committees which reviewed the national activities for the past fiscal year, indicating definite advance on all lines of A.G.O. endeavor, citing especially examinations, members' interest, conventions, organ playing competition and broadcasts.

In his report President Elmer said:

The past Guild year was a notable one in several respects. Our members became better aware of the value of the fifteen Guild regions covering the country. During 1951 for the first time a regional convention was held in every region. This 100 per cent record is significant of the immense interest in the purposes of the A.G.O. as indicated by reports received at national headquarters. My visits in the interests of the Guild included twenty-four cities in ten states. Sixteen of these were to chapters and eight to prospective centers for new chapters. In all these cities keen interest in the A.G.O. was apparent.

The unprecedented success of the fifteen 1951 regional conventions will undoubtedly help greatly in promoting the 1952 biennial national convention in San Francisco. Mr. Bingham, national chairman of the convention and expansion committee, and the fifteen regional chairmen, the newly-appointed state chairmen and the deans and regents have conducted an effective pre-convention drive. A total of 1,897 members have been elected or reinstated during the year, 234 of whom were reinstated, proving the value of so many new chapters, making it possible for members to attend meetings without the necessity of too much travel. Twenty chapters, one branch chapter, and twelve student groups have been organized. The new plan of having the student groups under the supervision of deans of chapters proved quite successful.

The all-important Guild examinations have had the excellent attention during the year of Dr. Candlyn, chairman, and the entire committee. The 1951 examinations resulted in five new fellows, ten choirmasters and twenty-five associates. The tests for the 1952 examinations were prepared well in advance and plans are being completed for giving these examinations at many chapter centers June 17 to 20.

Mr. Wright, chairman of the committee on organ playing competition, and members of this committee have supervised the arrangements for these competitions in the fifteen Guild regions and fifteen finalists will play at San Francisco preceding the convention. The player winning first place will give a recital for the convention.

The ninth annual national convocation of deans and regents was held in Chicago Dec. 26 to 28. The plan of having the convocation in a different city each year was approved. Spirited discussions at the round-tables, recitals, a Guild service and the president's luncheon, followed by a most valuable series of reports from various parts of the country, maintained keen interest in all who attended.

A prize of \$100 has again been offered by the H. W. Gray Company, Inc., for the best anthem submitted by Jan. 1, 1953.

An offer of a prize of \$25 was made by the Canyon Press for the best anthem for junior choirs. This competition is limited to members of Guild student groups.

At the request of Captain Clarence L. Mills, U.S.A., all of the A.G.O. chapters have been invited to help in coordinating the musical activities of the army and civilians in and near the military camps throughout the country.

My sincere gratitude and appreciation are hereby extended to the national officers and councilors, regional chairmen, state chairmen, deans and regents, all committees

and our entire membership, for their support and helpfulness in our national work. Particularly may I mention Mr. Bingham, vice-president and national chairman of the convention and expansion committee; Mr. Wright, national secretary; Mr. Holler, national treasurer, and Dr. Candlyn, chairman of the examination committee.

The American Guild of Organists has made remarkable history as an association of church musicians in realizing its declared purpose, with the continuing improvement and raising of standards in organ and choral music, and we should all feel a definite incentive for achieving still greater results for the year just beginning.

Mr. Holler, national treasurer, reported a balance in the treasury at the end of the calendar year, Dec. 31, 1951, of \$2,885.51, and at the end of the fiscal year, April 30, 1952, of \$11,146.98. The national auditors, Mr. Friedell and Dr. Mead, reported that they had examined the securities and found them correct and in good order, also that they examined the system of recording the receipts and disbursements of Guild funds and found it most excellent. Mr. Fitter, national librarian, reported that he had requested gifts of additional titles for our library and historical data of various kinds. Several contributions have been received from publishers and members of the Guild. Mr. Blecker, chairman of the members' interests committee, reported four interesting pamphlets having been issued by the committee, which have been mailed to all deans of chapters, as recommended material for presentation and discussion at meetings. Other pamphlets are being prepared. Dr. Mead, chairman of the committee on National A.G.O. Sunday, reported an increasingly wide observance of this day. As chairman of the committee on code of ethics Dr. Mead reported distribution of copies of the code through the chapters and that several chapters have devised their own codes, based upon the national code, which are of particular value under local conditions.

Mr. Giles, chairman of the committee on radio and television, reported having completed arrangements for the broadcasting of a series of organ recitals by five members of the Guild, from Temple Emanu-El through Station WQXR. This is the first series ever to be broadcast under the auspices of the A.G.O.

Annual Meeting in Chicago.

The annual meeting of the Illinois Chapter was held May 19 at the Cordon Club in Chicago. After a turkey dinner the meeting was called to order by the dean, Allen W. Bogen. The reading of the minutes of the secretary emphasized the success with which the chapter sponsored the mid-winter national convocation. The dean then requested the group to stand in silence in remembrance of three past deans who died in the course of the year—Rossetter G. Cole, Bertram Weber and Frank Van Dusen.

The counting of ballots resulted in the election of the following officers: Allen Bogen, dean; Robert Rayfield, sub-dean; Hazel Quinney, secretary; Alice R. Deal, treasurer; Eva Lucas, registrar; Dr. Max Sinzheimer, Robert Glover and Dr. Francis Moore, members of the executive committee.

The musical offerings of the evening were by members of a class in church choral literature which is being taught by Dr. Sinzheimer. The numbers they sang were Mendelssohn's "Grant Us Thy Peace" and Haydn's "Great and Glorious."

Rabbi and Mrs. Louis Binstock were the guests of honor. Rabbi Binstock made a short speech in which he advocated that church organists keep up to date.

Organ and Orchestra Combined.

The New London County Chapter gave a program of music for organ and orchestra April 22 in the Harkness Chapel of Connecticut College. The orchestra consisted of members of the New London Civic Orchestra, with Victor Norman conducting and Arthur W. Quimby at the organ. The program was as follows: Three Church Sonatas, Mozart; Sonata No. 1, Hindemith, and Concerto in D minor, Vivaldi.

Choral Festival in Ocean Grove.

The Monmouth, N. J. Chapter held its annual choral festival May 12 at St. Paul's Methodist Church, Ocean Grove. The com-

bined choirs of the chapter sang anthems which had previously been sung at church services. The festival was conducted by Theima Mount, A.A.G.O., minister of music of St. Paul's Church. The choirs were accompanied by Miss Barbara Jean Fielder, assistant to Miss Mount at St. Paul's. Arthur J. Reines, organist and choirmaster of the Evangelical Lutheran Church of the Atonement, Asbury Park, and dean of the chapter, played the prelude recital, which included: Fantasie and Fugue in C minor, Bach; Sarabande, from "Baroque," Bingham; Prelude on the Theme "B-A-C-H," Richard Keys Biggs. After the opening of the service the prize-winning Guild hymn was sung by choirs and congregation. This is the winner in the first hymn writing contest held by the Monmouth Chapter and the winner of the award was Arthur J. Reines. The choirs then sang "A Festival Chime," arranged by Holst; "A Joyful Easter Song," George S. Dare, F.T.C.L., organist and choirmaster at St. Uriel's Episcopal Church, Sea Girt; "Psalm 150," Franck.

LYLAN B. CONNELLY, Secretary.

Noted Speaker in St. Petersburg.

At the monthly luncheon of the St. Petersburg, Fla., Chapter April 1 in the Detroit Hotel Dr. George M. Lamsa, noted translator of the New Testament, gave a most interesting address on "The Music of the Bible." He began by saying the Lord's Prayer in Aramaic, his native tongue. He said the word "music" is derived from a Chaldean verb meaning to "shout for joy." Through his references to Jubal, in the Book of Genesis, the song of Miriam, Elijah's admonition to the prophets of Baal to wake their god with music, the Psalms, names of musical instruments used in the temple, and a list of instruments found in the Book of Daniel, one may conclude that music has been a part of religious rites since the beginning of the world. Dr. Lamsa illustrated his address by singing several songs in Aramaic. One is traditionally attributed to Adam, mourning his banishment from the Garden of Eden. Another told of the birth of Jesus while still another concerned the entry of Jesus into Jerusalem.

Mrs. Mildred W. Hilton, contralto soloist at the Westminster Presbyterian Church, was guest artist. She was accompanied by Mrs. Gertrude Cobb Miller, organist-director of the church and sub-dean of the chapter.

April 20, at 3, the annual Guild service was held at Trinity Lutheran Church, whose choir ably assisted by giving the anthem "Turn Back, O Man," by Holst, in a well-trained ensemble. A very interesting organ number was "Composite of Sixty Hymn Motives," by Groton, played by the organist-director of this church, Marten Neff. The Rev. Henry V. Kahlenberg, pastor of Trinity, spoke most understandingly about "Music and Religion."

This was the last open event for the chapter this year.—ANN AULT, Corresponding Secretary.

AUBURN, N. Y., CHAPTER—The chapter held a meeting at St. Peter's parish-house April 21. Dr. Melvin Le Mon of the Wells College music department gave an interesting travel talk complete with colored slides which he took on his 1951 trip to Europe. . . . On May 12 the members journeyed to St. Matthew's Episcopal Church in Moravia, where the rector, the Rev. William J. Potter, guided them through the beautiful sanctuary with its many carvings. The organ was built under the direction of the late Rev. William Stevens, former rector of the church. Mrs. Gerald Reynolds played selections. Mrs. Leslie Bryant, the dean, conducted a business meeting in the social rooms and the following officers were re-elected for the new season: Dean, Mrs. Leslie Bryant; sub-dean, Mrs. Leroy Mount; secretary-treasurer, Mrs. J. D. Jameson; registrar, Mrs. Glenn Morse.—ARLENE MORSE, Registrar.

WESTCHESTER COUNTY, N. Y.—Seventy-two members and guests assembled in the Village Church (Lutheran), Bronxville, N. Y., May 5 for the annual dinner of this chapter. Miss Doris Voester, organist of the church, with Mrs. Berenice Anner and Paul Jourd, formed the committee in charge. After dinner entertainment was provided by Helen Marshall Woodward, soprano, accompanied by Mrs. Ruth Branch, both from the Huguenot Memorial Church, Pelham; Paul Jourd, registrar-treasurer, of Mount Vernon, N. Y., teacher of harmony and composition at Yale University, and a male quartet from the high school of Hastings-on-Hudson, in charge of Howard Marsh, sub-dean of the chapter and director of music at the Hastings High School. Mr. Marsh is organist-choirmaster at the First Reformed Church, Hastings. The chapter thoroughly enjoyed this entertainment.—HENRY F. SEIBERT, Dean.

Recital by Fox in Chico, Cal.

The Chico, Cal., Chapter joined with the Chico Bach Society in presenting Virgil Fox at the Bidwell Memorial Presbyterian Church April 25. Despite a siege of bad weather and several conflicting meetings, a large audience of music-lovers turned out for a magnificent program of organ music. Thanks to a musically-minded board of trustees the church recently adapted the choir loft railing, which separates chancel

from sanctuary and ordinarily covers all but the organist's head from view, so as to be removable and thus render the organ console visible to the audience. Mr. Fox's recital was the first to make use of this change. The program was well chosen both for audience and instrument (a small two-manual Möller of eleven ranks, built in 1931), making fullest use of the organ's resources and proving again that even a small instrument that is well designed, correctly installed and adequately maintained can promote organ music when played by a real artist. Perhaps the most thrilling, and certainly the most moving, part of Mr. Fox's program was the conclusion. Following two encores in response to the rousing applause of an appreciative audience, Mr. Fox asked his listeners to join in singing that mighty hymn, "The Church's One Foundation!"

CHARLES VAN BRONKHORST, Publicity Chairman.

CHESAPEAKE CHAPTER—In the midst of a driving rain members of the Chesapeake Chapter traveled from Baltimore to that section of Baltimore County called Middle River (not far from the Glenn L. Martin aircraft plant) April 15 to hear a recital at Zion Lutheran Church. A new chancel and a fine three-manual Möller organ were seen, heard and enjoyed. Ralph Renoth, organist and choirmaster of the church, was our recitalist and he presented the following program: Prelude, Sonata 7 (F minor), Rheinberger; Arioso, Bach-Endler; Allegretto, Lucke; "Dreams," McAmis; Roulade, Bingham; "Variations de Concert," Bonnet. Soprano and flute solos and a vocal trio completed the program. After the concert a business meeting was held before descending to the large, flower-bedecked Sunday-school room, where chapter members and the choir were entertained by the women of the church, who provided a bountiful meal.—DELLA VIOLA WEBER, BS, A.A.G.O., Sub-dean.

BINGHAMTON, N. Y.—The annual dinner meeting of the Binghamton Chapter was held May 12 at the Antlers tea-room in Kirkwood. Miss Elizabeth Britton, chairman of the nominating committee, presented the following slate of officers: Dean, Harold O'Daniel; sub-dean, Mrs. Albert Goldsworthy; secretary, Miss Priscilla Morton; treasurer, Miss Emily Williams; registrar, Mrs. Merle Ryan; chaplain, the Rev. Condit Eddy. A gift was presented to Miss Evelyn McCann, who is to be married in June and will live in Scranton, Pa. Each member was asked for suggestions for the next year's program. Miss Britton announced the annual picnic to be held at her home June 16.—ELLOUISE HEFFELFINGER, Secretary.

LOCKPORT, N. Y., BRANCH—The Lockport Branch has made arrangements with the local radio station WUSJ to carry a series of recitals by Lockport organists every Sunday from 1 to 1:30 commencing May 11 and continuing until the end of June. The recitals are tape-recorded in the various churches during the week and then played over the air on Sunday. The organists participating are Helen Kinziey Webb (First English Lutheran Church), Mrs. Robert C. Bishop (First Presbyterian), Cecil A. Walker (Grace Episcopal), Lorraine A. Madriska (youth choir, First Presbyterian), Harriet Walters (Plymouth Congregational), Harland W. D. Smith, Gladys Stahler (St. Peter's Evangelical and Reformed) and Evelyn Baylis (First Baptist Church). . . . On April 28 the "Messiah" was sung at Grace Episcopal Church, Lockport, by a combined choir of sixty-five voices from Grace Church and St. George's Church, St. Catharines, Ont., under the direction of Eric Dowling, F.C.C.O., of St. Catharines, with Cecil A. Walker, A.C.C.O., at the organ. On April 21 the same choirs had presented the "Messiah" at St. George's Church, St. Catharines, under the direction of Mr. Walker, with Mr. Dowling at the organ.

OREGON CHAPTER—It has been the privilege of the Oregon Chapter to attend two outstanding events in the month. On April 27 the group was entertained at the Marylhurst College Chapel, where Florence Abel, organist at Central Lutheran, and Valerian Fox, a recent transfer from the New Jersey Chapter, were guest organists. Assisting were the Triple Triad Chorus from the college. Following the service a reception was held in the social hall, where Sister Teresine, instructor in organ at the college, was the hostess. May 12 James L. Strachan, organist and choirmaster at Trinity Episcopal Church, gave a recital as a post-music week feature. Included in the well-chosen program were numbers by Greene, Peeters, Vierne, Fricker, Weinberger, Elmore and Bull-Ellsasser. After the recital an impromptu supper was served in honor of Mr. Strachan, with Mrs. Strachan and the Rev. Lansing Kempton, rector of the church, as special guests.—MARY HAZELLE, Recorder.

LONG ISLAND CHAPTER—A choral evensong was held for the Long Island Chapter May 11 at the Cathedral of the Incarnation, Garden City, N. Y. Seven choirs participated in the singing of anthems by Pasquet, Titcomb, Noble, Macfarlane and Van Denman Thompson. The prelude was played by Robert McGill and the postlude by Marian Tatem. Conductors were Norman Hollett, F.A.G.O., and Jean Pasquet. Marian Munson Pasquet was the accompanist.

News of the A.G.O.—Continued

Virgil Fox Gives Recital
for New York City Chapter
with "Infectious Gusto"

By SETH BINGHAM

The New York City Chapter presented Virgil Fox in a recital at the American Academy of Arts and Letters on the evening of May 12. The Riverside organist was in fine fettle and played a varied program with the youthful, infectious gusto for which he is noted, while the audience, whom he flatteringly addressed as "sophisticated," applauded with evident delight. Bach's "In dulci Jubilo" was exquisitely done and repeated in three different color schemes, each more charming than the others. The great cantor's mighty Toccata in F, performed with impeccable half-staccato but at too fast a clip and with too much dynamic shading for this grand architectural creation, served to demonstrate the player's extraordinary dexterity in stop manipulation. Similarly, over-registration marred the suave and tender melodic line of Bach's *Arioso*, and even in Brahms' "Es ist ein' Ros' entsprungen," though set forth with obviously warm feeling for its romantic beauty, there was a tendency to paint that lovely rose.

One misprinted item on the evening's bounteous menu stirred in this reviewer a nostalgic yearning for a certain cafe-corner in Paris where it is said if one sits long enough he will see all the world go by. "Chant de la Paix." The composer, Jean Langlais, contents himself with "Chant de la Paix." Its peaceful mood was finely sustained, and scintillating treatment was accorded the lilting Scherzo from Vienne's Second Symphony. For anyone familiar with the effortless fancy of Buxtehude's "How Brightly Shines the Morning Star," Max Reger's Introduction and Fugue on the same chorale must seem tawdry by comparison. But since the recitalist was in plain view of the audience, one could forget Reger and marvel at Mr. Fox's perfect Dalcroizian coordination of hands and feet.

In the Reubke Sonata Virgil Fox comes into his own and here he was at the summit of his powers; for this work abounds in the striking orchestral effects and sudden contrasts which he knows so well how to draw from the organ. It was a performance in every way worthy of Reubke's monumental opus.

The audience was reluctant to let Mr. Fox go and he graciously responded with several encores.

Recital by Organ Builder in Los Angeles.

The Los Angeles Chapter held its annual election of officers at the monthly meeting May 5 in St. John's Episcopal Church, where Dr. Roland Diggle is organist and music director. The following were elected: Dr. Laurence Petran, dean; Eva Mae Duit, sub-dean; Marvin Blake, secretary; Esther Wiedower, treasurer; Shirley Hill, registrar; H. Endicott Hanson, librarian. Several additions were made to the executive board. Roderick Casper, Anita Priest and Martha Farr were elected for a three-year term, while Clarence Mader was elected to a two-year term to replace Dr. Petran. Dr. Irene Robertson was elected for a one-year term to replace Bruce Prince-Joseph, who will be in Europe for the next season.

After dinner the members gathered in the nave of the church to hear a recital by Marvin Blake, young organist-organ builder. He was assisted by Margaret Hindie, soprano, and the male choir of St. James' Episcopal Church, South Pasadena, Olaf Frodsham director. The program opened with an organ group consisting of the Chaconne in G minor by Louis Couperin; "Toccata per l'Elevazione," Frescobaldi; Prelude and Fugue in A major, Bach. The "Messe des Pauvres" by Erik Satie for organ and male choir followed, as did the premier performance of Three Psalms for soprano and organ by Robert Kursinski. The program was concluded with an organ group consisting of the *Aria and Gigue*, Loeillet; Pastorale, Milhaud, and Variations and Fugue on a Theme of Purcell, Bonset.

It was indeed a joy to hear Mr. Blake play this recital, for it marked a return, perhaps, to those great days of the baroque and classic period when every good organ builder was just as good as a performer.

The high points of the recital were the Bach, where Mr. Blake utilized "terraced dynamics," the life-blood of "baroque music"; the Satie, and the "Three Psalms" by Kursinski, the young Los Angeles organist-composer, now on leave as a lieutenant with the navy. This composition was evidence of his marked originality and flair for the modern idiom.

BRUCE PRINCE-JOSEPH.

Northern California Service.

The annual Guild service of the Northern California Chapter took place Sunday, April 20, in Grace Cathedral, San Francisco. Two Bach cantatas (numbers 67 and 118), together with motets by Palestrina, Byrd, Farrant and Des Pres, were performed by the Bach Choir and Orchestra of Holy Trinity Episcopal Church of Menlo Park, under the direction of Robert Keine. The rector of Trinity Church, the Rev. Eric W. Jackson, delivered the address.

Immediately after the service Guild members were privileged to hear one of the most scholarly and withal interesting organ recitals San Francisco has heard this season. The recitalist was David Schaub, organist of the First Congregational Church of Oakland, a member of the chapter and a former pupil of E. Power Biggs. This was his program: Fantasy in F minor, K. 608, Mozart; Chorale Variations, "Warum betrübst du dich mein Herz?" Scheidt; Chorale Prelude, "Ach, bleib bei uns, Herr Jesu Christ," DeLamarter; Sonata for Organ, Milhaud; Fantasia Chorale in D flat, Whitlock; Prelude and Fugue in D, Bach.

On Tuesday evening, April 22, Virgil Fox played a recital under Guild sponsorship at Calvary Presbyterian Church, San Francisco. Fox's brilliance, imagination and flair were in evidence particularly in Bach's "In dulci Jubilo" (from the "Orgelbüchlein"), which he played through three times, the third time with nothing but echo chimes in the manuals; and the Reubke Sonata, which he effectively demonstrated was not too long to hold the interest of a concert audience. The program included also Concerto IV (Allegro Moderato), Handel; "Come, Now, Saviour" and Toccata in F, Bach; two Brahms chorale preludes and pieces by Corelli, Vienne, Langlais and Reger. As usual, the local critics were unanimous in praising Fox's musicianship and "torrential virtuosity"; also as usual, they were virtually unanimous in deploring the character of his oral program notes.

RICHARD MONTAGUE, Registrar.

Bach Concert in San Diego.

The San Diego Chapter conducted a choir concert of Bach compositions as its contribution May 4 to music week. Singers from many choirs rehearsed for weeks under the leadership of Dr. Harold Baltz and the result was one of the finest things the local Guild has ever done. Numbers sung were: Cantata, "God's Time Is the Best," "Break Forth, O Beauteous Heavenly Light" and "Thee with Tender Care I'll Cherish," from the Christmas Oratorio; "O Rejoice, Ye Christians, Loudly," from Cantata No. 40; "All Breathing Life, Sing and Praise Ye the Lord"; "Crucifixus" and "Patrem Omnipotentem" from Mass in B minor. Marcene Jardine sang the aria "Bist du bei mir." Mary Henson, organist of the First Methodist Church, where the concert took place, was the official accompanist for the Bach chorus. Her opening number was the first movement from the A minor Concerto. A string choir assisted in the afternoon's program under the direction of Wesley Woodson. On May 5 the Guild presented four of its members in a recital. Cletus Walker played the Franck Chorale in A minor; Madeline Terry played "Romance sans Paroles," by Bonnet; Andante, Vienne and Fugue in C, Buxtehude. Barry Hatch played "Twixt, Darkness and Light," by Maekelberghe; "Invocation," Snow, and Toccata, Gigout. Dr. Gordon Kindy played "Harmones du Soir," Karg-Elert, and Bach's Toccata and Fugue in D minor. Enid Peace, dramatic soprano, assisted with two groups of songs.

EDITH GOTTFRIED, Publicity Chairman.

LONG BEACH, CAL., CHAPTER—The annual Guild recognition service took place in the form of a Sunday vesper hour at Immanuel Baptist Church May 4. The dean, the Rev. Merrill Jensen, who is pastor of the church, was assisted by four other clergymen. Music was by the church choir, directed by Sam Kosowsky, with Arnold Aylton at the organ. Mr. Aylton gave a recital May 6 at the First Congregational Church as the Guild's contribution to national music week. His program included the Toccata and Fugue in D minor, Bach; two chorale preludes, Brahms; Chorale in A minor, Franck; "L'Organo Primitivo," Yon; "Chant de Mai," Jongen, and a Van Hulse Toccata. At the conclusion of the recital a business meeting was held and the following officers for the year were elected: Dean, Emerson Cox; sub-dean, Madge Lewis; secretary, Agnes Spies; treasurer, Axel Anderson; reporter, Edith Wyant; auditor, Joseph Riddick; social chairman, Shelby

Barnard; chaplain, the Rev. R. Merrill Jenkowsky; Allegro from Sonata on the Ninety-fourth Psalm, Reubke.—EMIL C. SLACK, B. SPIES, Reporter.

LA JOLLA, CAL.—The LaJolla Chapter was asked by Royal A. Brown, sub-dean, who is civic organist, to be his guests at the Spreckels outdoor organ in Balboa Park, San Diego, for their May meeting. Leonard Dowling, organ technician, took us on a tour of the complex mechanism of the great outdoor organ. Donald Shanks played a recital to demonstrate the tonal resources of the instrument. He played the following numbers: Choral Song, Wesley; Prelude on "Creator Alme Siderum," Virginia C. Thomas; Prelude in D major, Bach; "Lo, a Rose Is Blooming," Brahms; "Psalm 19," Marcello; Trumpet Tune, Purcell.—BARBARA A. CAMERON, Secretary.

REDWOOD EMPIRE CHAPTER—The Redwood Empire Chapter held its annual dinner at the Petaluma Methodist Church May 6. Dinner was served by the "Friendly Folks" organization of the church. The Rev. Edgar A. Lowther, pastor of the church, gave a message of welcome and expressed his appreciation for the work of the Guild in promoting suitable music for the church services. Dean G. Franklin Morris presided at the business meeting. The following officers were elected: Dean, Miriam Lowe Harwood, Healdsburg; sub-dean, Miss Inez Kaartinen, Pennings; secretary-treasurer, Mrs. Agnes Kinne, Santa Rosa. Six board members were elected to represent the six geographical areas now active in our chapter—C. W. Becker, Angwin (Calistoga area); Mrs. June Townsend (Napa area); Mrs. Ruth Caulfield (Petaluma area); Mrs. Carroll Andrews (Sonoma Valley area); Gabriel Mentoza (Sebastopol area); Gordon Dixon (Santa Rosa).—MRS. GLADYS PHILBROOK, Chairman.

SAN JOAQUIN VALLEY—The San Joaquin Valley Chapter met at Grace Methodist Church March 24 to hear a talk on "Musicology" by Dr. Lucas Underwood of the College of the Pacific. He reminded us that without the aid of musicologists many of the older works would be forgotten and many others would have been lost. He reviewed various theories as to the origin of music, each with many thought-provoking possibilities for future study. On March 31 Guild members and friends enjoyed a recorded concert at the Sherman, Clay & Co. music hall of choral and organ music featuring the new recordings of Bach works by Helmut Walcha, noted German organist. Palm Sunday the chapter sponsored a recital of compositions by Purcell, Corelli, Mozart and Scheidt, with Dean Tryon Richards at the organ; Irving Priest and David Wayne playing the violin; Suzanne Farris, viola; Stanley Keith, violoncello; Richard Cruz, trumpet; Gerlin Gentry, French horn; Peter Davidio, clarinet.—MAYNO D. RISS, Secretary.

SAN JOSE, CAL.—The San Jose, Cal., Chapter was entertained Sunday afternoon, May 4, by Mrs. Mildred Shepherd at her home. Dean John Flynn presided at the business meeting. He gave a report on the organization meeting at Carmel, Cal., of the Carmel Branch of the San Jose Chapter. Robert Forbes was elected temporary chairman and he submitted seven applications. Reports were given by Mrs. Jefferson, Mr. Jesson and Dean Flynn concerning musical programs for the military forces. Election of officers resulted as follows: Dean, William N. Reid; sub-dean, Marion T. Frasier; treasurer, Kathleen S. Bergeron; recording secretary, Alice B. Oltz; corresponding secretary, Viola M. Gustafson; bulletin, Ray Allvin; board members, Richard Jesson, Herbert B. Nanney and C. Thomas Rhoads.—ALICE B. OLTZ, Recorder.

VERMONT CHAPTER—The annual meeting of the Vermont Chapter was held in Burlington May 11. A vesper service opened the meeting at the College Street Congregational Church. Miss M. Natalie Marston played as a prelude "Rose Window," from Byzantine Sketches," Mulet. The church choir, directed by Mrs. Letha Ray, with Errol Slack as organist, sang Tchaikowsky's Cherubim Song and the 1932 prize anthem by Mark Dickey, "Let Not Your Heart Be Troubled." The Rev. Lewis Gilbert, pastor of the church, delivered the address on "The Marriage of Worship and Music." Leo Ayen played as a postlude Bach's "In Thee Is Gladness." Leo Ayen of Rutland was elected dean and Mrs. C. A. Sleeper of St. Johnsbury sub-dean. Members and guests gathered at the Olde Board for dinner. The principal event was a recital at the First Congregational Church by Harriette Slack Richardson of Springfield, Vt. She had at her disposal a new three-manual Estey organ of forty-one ranks, including an antiphonal division. The clarity of her technique was evident from the opening number. She gave the Bach numbers a masterly interpretation. Her program: "Remain with Us, Our Saviour," Karg-Elert; "Noel" in G major, d'Aquin; "Ave Maria," Schubert; "A Saving Health to Us Is Brought," Bach; "Rejoice, Christians," Bach; Passacaglia, Bach; "The Rhythmic Trumpet," Bingham; Prelude and Fugue in B major, Saint-Saens; Fugue in G minor, Dupre; "To a Wild Rose," MacDowell; Bell Prelude, Clokey; March and "Dance of the Candy Fairy" from "Nutcracker Suite," Tschai-

HARTFORD CHAPTER—Dean Grace D. Berry successfully arranged a May-June series of Sunday morning broadcasts entitled "The Churches Sing." The Hartford Council of Churches is cooperating in this effort, bringing organ and choir music to homes from 8:30 to 9. Mrs. Berry and Gordon W. Stearns directed their choirs in the first two radio performances. The eighth annual young organists' contest, held April 28, resulted in Donald Sukosky, Charles Wakeley and Gary Johnson winning the \$25, \$10 and \$5 prizes respectively, given by Austin Organs. Mr. Sukosky is eligible to compete in the regional contest. Five hundred and fifty-nine young singers participated in the junior and youth choir festival May 11 under the leadership of Jack Byron Grove, with Malcolm G. Humphreys as master of ceremonies, Barbara Williams organist and Claire Tuller pianist. Three trumpeters from Hall High in West Hartford also participated in the program. Claire Tuller was chairman.—DEANE R. BASSETT, Publicity Chairman.

RHODE ISLAND—The chapter was privileged to hear two fine programs in April—one a choral and organ program combined and the other an organ recital. The first of these was presented by Frank E. Converse, A.A.G.O., of the Providence Bible Institute staff and their a cappella choir, directed by Donald E. Brown. The joint recital and choral concert took place at the Central Congregational Church in Providence. The second program was presented by Carl W. Linkhamper at St. Martin's Episcopal Church in Pawtucket. His program included: Sonata No. 1, in F minor, Mendelssohn; Three Chorales, Bach; "Passacaglia et Thema Fugatum," Bach; "Minuetto Antico e Musetta," Yon; Pastorale in E major, Franck; "Grand Piece Symphonique," Franck.—ELIZABETH BUGGER, Registrar.

FORT WAYNE, IND., CHAPTER—Since the first of the year the Fort Wayne Chapter has had a series of interesting programs. Jan. 27 the members were guests at a recital by Farley Kennan Hutchins, S.M.D., A.A.G.O., at Trinity English Lutheran Church. Mr. Hutchins is head of the organ department of Baldwin-Wallace Conservatory of Music, Berea, Ohio. Following the recital Mr. Hutchins spoke on organ accompaniment and technique. The February meeting, Feb. 26, was held at Plymouth Congregational Church. Frederick Jackisch, minister of music at Emmaus Lutheran Church, gave a recital. Following this the Rev. F. E. Schoenbohm, pastor of the St. John's Evangelical and Reformed Church, spoke on the "Use of the Organ during the Reformation." March 25 Miss Mary Wigent, minister of music of the First Methodist Church, gave a recital. The meeting April 29 was in the form of an organ and string recital at Trinity English Lutheran Church with Robert Shepher, organist; Gordon Collins, first violin; Mrs. Virginia Shambaugh, second violin; Robert Shambaugh, viola; Miss Marilyn Buchanan, cellist; Gilbert Kelberg, oboe. This recital was followed by a social hour. The season closed with a business meeting.—KATHLEEN DETRICK, Secretary.

KNOXVILLE, TENN.—Joseph E. Lee, Jr., of Oak Ridge Tenn., gave a recital in Grace Lutheran Church, Oak Ridge, April 25. The program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Three Chorale Preludes and Prelude and Fugue in B flat major, Bach; Pastorale, Franck; "Three Miniatures," Gordon Phillips; Magnificat 5, Dupre; "Benedictus," Karg-Elert. A business meeting preceded the recital and after the recital Mr. and Mrs. Lee entertained the members and their friends at a reception. Dr. Robert Baker gave a recital May 8 at the First Baptist Church of Knoxville, sponsored by the Knoxville Chapter. Dr. Baker was very generous with his encores. A reception was held after the recital for Dr. Baker. A banquet at the Whittle Springs Hotel May 12 was the last event of the year. Reports for the year were made by officers and chairmen of committees, followed by the election of officers.—MRS. R. G. SAWYER, Dean.

MISSISSIPPI CHAPTER—The Mississippi Chapter held its April meeting in Columbus in conjunction with the state convention of the Mississippi Federation of Music Clubs. On April 18 R. Cochrane Penick, the dean, gave a recital in Poindexter Hall on the campus of the Mississippi State College for Women. The program included: Toccata and Fugue in D minor, Bach; Six Easter Chorale Preludes, Heinrich Bach, Buxtehude and J. S. Bach; "Easter Canticle," Benoit; Sonata in A minor, Rheinberger; Canon in B minor, Schumann; "Crucifixion" and "Fruition" from Apostolic Symphony, Edmundson. Saturday morning Guild members visited a class in church music in Mr. Penick's studio at the college. After a résumé of the work of the class the students conducted the group in the singing of several anthems. Miss Mai Hogan of East Central Junior College gave an interesting report on music and lectures heard at the Music Teachers' National Association convention in Dallas.—R. COCHRANE PENICK, Dean.

[A number of chapter events were held for next month because of lack of space.]

CASAVANT ORGAN TO GO TO SPRINGFIELD, MASS.

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Three-Manual Instrument Ordered
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stalled in the Summer—
Stoplist Is Announced.

Hope Congregational Church, Spring-
field, Mass., is anticipating the installa-
tion of a three-manual Casavant organ in
August. Hope Church is one of the
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other step in its growth. The instrument
was designed jointly by the church organ-
ists and R. G. Morel, a representative of
the firm.

The organ's resources will be as fol-
lows:

GREAT ORGAN.

Bourdon, 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Hohl Flöte, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Flute d'Amour, 4 ft., 68 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.

SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Violin Diapason, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.

Dulciana, 8 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Gedeckt, 16 ft., 32 notes.
Stopped Flute, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Choral Bass, 4 ft., 12 pipes.
Principal, 4 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

PROGRAM IN HONOLULU FOR ORGAN, ORCHESTRA, TIMPANI

The Central Union Church in Honolulu
was the setting April 29 for a program
unique to the Hawaiian Islands. Boies
Whitcomb, M.S.M., A.A.G.O. (Ch.M.)
presented a program of music for organ,
string orchestra and timpani. He was as-
sisted by seventeen players from the
Honolulu Symphony Orchestra. Warren
van Bronkhorst was concertmaster. Mr.
Whitcomb acted as conductor and soloist.
The program included the Prelude and Al-
legro for organ and strings by Walter
Piston, Handel's Concerto No. 5 in F
major and the Poulenc Concerto for or-
gan, strings and timpani. The favorable
reaction of the audience assures future
presentation of programs of this type.
Mendelssohn's oratorio "St. Paul" May
18 brought to a close another season in
the active musical life of this church.

ROBERT KNOX CHAPMAN conducted the
choral society of the Cathedral Church of
the Nativity, Bethlehem, Pa., in a sacred
concert April 30. They performed Bach's
Cantata 56, "Gladly I My Cross-staff Bear,"
and Mendelssohn's "Hymn of Praise." Stod-
dard Smith, A.A.G.O., was at the organ.

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(I will rejoice)

2. SPIRITUS DOMINI

(The Spirit of the Lord)

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Lovest Justice)

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ticipation in the singing of the Mass and opportunity for every student to
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Monsignor Charles N. Meter, director of the Holy Name Cathedral Choristers,
and Dr. Arthur C. Becker, dean of the De Paul University School of Music.

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EDWARD G. MEAD, F.A.G.O.



EDWARD G. MEAD, F.A.G.O., is organist and associate professor of music at Miami University, Oxford, Ohio, where he has taught since the university opened its school of fine arts in 1929. Besides his duties at Miami Mr. Mead has found time for composing and many of his choral and organ numbers are to be found in the catalogues of prominent publishers. He is also organist and choir director of the Memorial Presbyterian Church.

Mr. Mead is a native of Massachusetts. He received his A.B. degree from Harvard University and was awarded a bachelor of music degree by Yale University. He holds certificates in organ teaching and playing from the Conservatoire American in Fontainebleau, France. Mr. Mead studied abroad with Widor and Dupré and also has done work with Nadia Boulanger, Harold E. Darke, Seth Bingham, Ernst Krenek, Willi Apel and other well-known teachers.

Organ recitals which Mr. Mead has played include a series of forty-six at Cornell University, six at Bowdoin College, four on the municipal organ in Portland, Maine; one in the Church of St. Michael, Cornhill, London, England; one in Constitution Hall, Washington, D. C.; a dedicatory recital at the National Baptist Church, Washington, D. C., and recitals on the organs at the Memorial Church, Oxford, Ohio, and Earlham College, Richmond, Ind. Among lectures which Mr. Mead has delivered have been "The Setting of Words to Music" and "What Music Owes to Literature," at meetings of the Cincinnati Branch, National League of American Pen Women; "Pipe Organs," for the International Club,

Miami University, and "Organs I Have Known in Europe and America," presented before the Mu Chapter of Delta Omicron.

In January Mr. Mead played a group of original compositions for the A.G.O. He was dean of the Southern Ohio Chapter from 1937 to 1939 and has since represented that group at various national Guild events. In April, 1951, he conducted an organ master class under the auspices of the A.G.O. in Cincinnati. In 1946 he received the first prize awarded by the Ohio Daughters of the American Revolution for the best setting for a solo voice and piano of a prize-winning poem on Ohio. In 1947 and again in 1949 he received first prize in an *a cappella* anthem contest sponsored by the Chapel Choir Conductors' Guild of Capitol University, Columbus, Ohio. At present Mr. Mead is doing research in organ chorale preludes, especially those written in the seventeenth and eighteenth centuries.

Mr. Mead married Mary Janet Cutler, a graduate of Vassar, who before her marriage was head of the music department of the Whittier School for Girls, Merrimac, Mass. Mrs. Mead was the first national chairman of the committee for the advancement of American music in the D.A.R. For the last two years she has served as national chairman of contests of the National League of American Pen Women.

DOLE MEMORIAL RECITAL

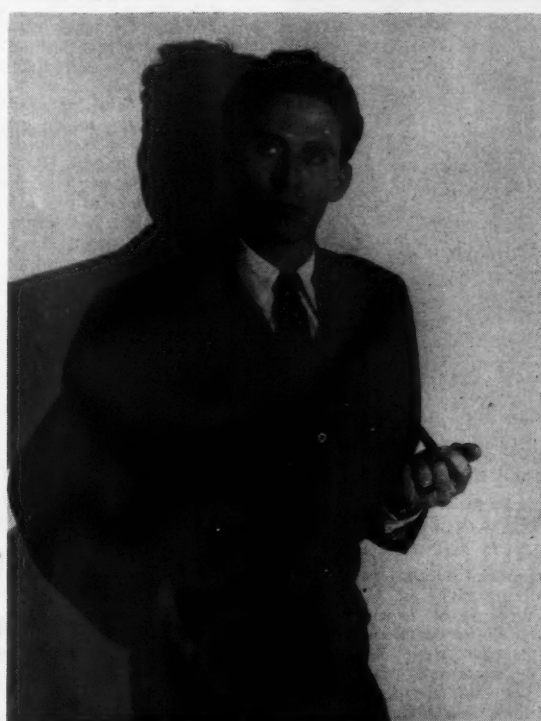
PLAYED BY LESTER H. GROOM

Lester H. Groom, organist of the First Congregational Church of Chicago, gave a recital May 4 on the large four-manual Kimball organ there in memory of Andrew R. Dole, who donated the instrument in 1927. A plaque bearing the names of Mr. and Mrs. Dole has been placed on the organ and was unveiled April 20. Mr. Dole gave more than \$75,000 for the purchase of the 117-stop instrument.

Mr. Groom's program was as follows: Prelude, Fugue and Chaconne, Buxtehude; "I Come before Thy Throne," Trio-Sonata in E flat major and Fantasia and Fugue in G minor, Bach; "Te Deum," Langlais; "Divertissement," Vierne; Prelude in A minor, Titcomb; Chorale in E major, Franck.

Mr. Groom's father, the late Lester Groom, was organist of the First Congregational Church at the time of his death and took part in the dedicatory recital when the organ was installed.

DONALD WINTERS conducted the choir of the school of church music of the Southern Baptist Seminary in a performance of Randall Thompson's "The Peaceable Kingdom" April 27. Kenneth Pool was at the organ.



BRUCE

PRINCE-JOSEPH

NOT SINCE the day that Wanda Landowska made her American debut has so much comment been made throughout the country. While Landowska amazed her audiences with programs of piano and harpsichord, Prince-Joseph, returning to the art of Bach, Handel and Couperin "le Grand", has amazed his audiences with programs of organ and harpsichord music.

As one critic put it—"instruments which when played at length in recital are often tiring to the ear, when played alternately produce an effect of charm and eloquence."

From recital to recital, the same superlatives appear — "superb — brilliant — a genius — a great personality — impeccable musicianship." *The New York Times* and *The Herald Tribune* agree that Prince-Joseph is "an indisputable talent — a serious and devoted performer with excellent taste in programs — an executive musician."

A graduate of Yale University and the University of Southern California, he has been called "one of the leading musicians of the day." An authority on "baroque" music, through his work with Mme. Alice Ehlers, eminent German harpsichordist, he has proven that this authority extends throughout all the periods of music.

Prince-Joseph has been the recipient of a Government Award for the season of 1952-53, and will be in France, Germany, Holland, England, Belgium and Switzerland concertizing and examining historic organs and harpsichords, and consequently will not be available for recitals in the United States during that time.

Those who were unable to hear Prince-Joseph during the past season will have that opportunity at the forthcoming National Convention in San Francisco.

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WALTER WISMAR

WALTER WISMAR AT ST. LOUIS
CHURCH FOR FIFTY YEARS

Walter Wismar was honored by the congregation and choir of Holy Cross Lutheran Church in St. Louis April 27, in observance of his completion of fifty years as a teacher, choir director and organist of the church and school. At the service that day the congregation presented a gift to Mr. Wismar and thanked him for the work he has done since he became affiliated with the church in 1902. Following special noon festivities, a banquet was served in the evening for Mr. Wismar, under sponsorship of the choir.

Mr. Wismar was born at New Wells, Mo., April 26, 1881. His father, a parochial school teacher, was a native of Denmark and his mother, who died when he was a small child, was the daughter of a minister. The family moved to Elgin, Ill., and then Chicago. Here Walter grew up. All the children, four boys and one girl,

were sent to college by their father. Walter was the first to graduate. In Concordia College at Addison, Ill., he studied piano and violin. He was a member of the orchestra and directed a small music ensemble and the upper class chorus.

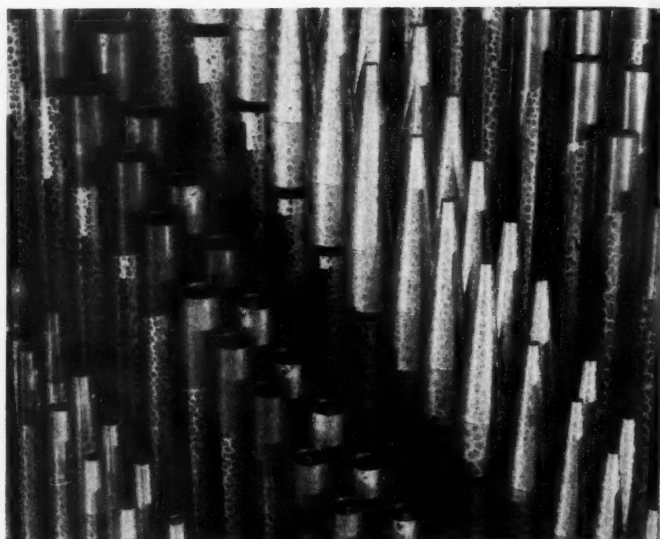
Mr. Wismar's first position was at Nazareth Church in Milwaukee. While he was there he studied at the Wisconsin Conservatory. When he went to St. Louis as teacher of the second grade at Holy Cross School he continued his studies, working in organ with Charles Galloway. He was director of the Concordia Seminary Chorus for six years, from 1929 to 1934, and served two terms as dean of the Missouri Chapter, A.G.O.

Mr. Wismar has edited several collections of music published by the Concordia Publishing House.

Mr. Wismar's wife is the former Martha Kopplin of Chicago. The couple has four children and six grandchildren. Two of Mr. Wismar's brothers became ministers and the other a parochial school teacher. His sister, Mrs. John Lehr, lives in Chicago.

GREENFIELD WILL TEACH
AT PACIFIC UNION COLLEGE

Professor Alfred M. Greenfield, director of the Oratorio Society of New York and chairman of the music department of University College, New York University, will teach classes in choral interpretation and conducting during the second session of the summer school, July 7 to 31, at Pacific Union College, Angwin, Cal. Emphasis will be placed on the interpretation of "The Messiah" and Mendelssohn's "Elijah" also will be studied. Mr. Greenfield will direct the summer choir in a program of choral works near the close of the sessions. Special courses in music history, elementary school music and voice techniques will be offered by other members of the summer faculty: C. Warren Becker, M.Mus., Eastman School of Music, teacher of organ; Gerald I. Ferguson, M.A. Columbia University, teacher of voice, and Wilma Hayward Shafer, advanced work at San Jose State College, teacher of elementary school methods.



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An Oratorio for Tenor and Baritone Soli,
Chorus & Orchestra. Words from the Authorized
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A Lenten Cantata. Words selected by Rev.
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AND NOW Dr. Harry E. Cooper (*Head of the Department of Music, Meredith College, Raleigh, North Carolina*) **WRITES:**

MEREDITH COLLEGE
RALEIGH, NORTH CAROLINA

DEPARTMENT OF MUSIC

April 14, 1952

Dr. Adrian Standaart, President
Standaart Organ Company
Suffolk, Virginia

Dear Dr. Standaart:

I take this opportunity to write you in regard to the four-manual Standaart organ which you recently built for and installed in the First Baptist Church of Gaffney, South Carolina, and upon which I played the opening recital last Friday evening.

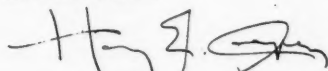
This organ is one of the most magnificent instruments that I have ever had the pleasure of playing upon. You must regard such an achievement as a great painter would feel about his latest masterpiece.

One is impressed by the grandeur of the tonal ensemble, by the exquisite beauty of the individual voices, and by the remarkable way in which you have built into one organ everything that is needed for effective service playing and the most exacting recital requirements.

The "feel" of the organ under the player's hands- that quality which defies description- is thrilling indeed. And the finish of the instrument, both tonal and physical, is a delight to one who loves fine craftsmanship.

Let me congratulate you.

Very sincerely yours,



Harry E. Cooper
Head of the Department of Music

HEC/MS



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DR. ADRIAN STANDAART, President

VIRGINIA

PITTSBURGH CHURCH BUYS THREE-MANUAL AEOLIAN-SKINNER CONTRACT

Mount Lebanon Methodist, Where
Horace Hollister Is Minister of
Music, Will Have Organ of
Forty-seven Registers.

The Mount Lebanon Methodist Church of Pittsburgh, Pa., has awarded to the Aeolian-Skinner Organ Company a contract to build a three-manual organ having forty-seven registers. This is one of the leading Pittsburgh churches and Horace Hollister is the minister of music. The old organ, which stood across the front of the church, will be removed and a chancel is being constructed, with provision for the new instrument to be divided between the two sides.

The specification of the organ was drawn up by William E. Zuehl in collaboration with Mr. Hollister and its tonal resources are as follows:

GREAT ORGAN.

Rohrgedeckt, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Quint, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes.

SWELL ORGAN.

Geigen, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Echo Salicional, 8 ft., 68 pipes.
Prestant, 4 ft., 68 pipes.
Flute Harmonique, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contre Hautbois, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.
Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 56 pipes.
Nachthorn, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Krummhorn, 8 ft., 68 pipes.
Trumpet (unenclosed), 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Contre Basse, 16 ft., 32 pipes.
Rohrgedeckt, 16 ft., 32 notes.
Dolcan, 16 ft., 12 pipes.
Dolcan, 8 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Flute Ouverte 8 ft., 32 pipes.
Still Gedeckt, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.

Gedeckt, 4 ft., 32 notes.
Mixture, 4 ranks, 128 pipes.
Contre Hautbois, 16 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

DORA POTEET BARCLAY OPENS LARGE CASAVANT IN TEXAS

The dedicatory recital on a large four-manual Casavant organ at the Broadway Baptist Church in Fort Worth, Tex., was played April 29 by Dora Poteet Barclay. The instrument of 5,585 pipes was described in the October, 1950, issue of THE DIAPASON. There was an estimated audience of 2,000 to hear Mrs. Barclay play this organ, which is one of the largest church installations in the South. E. Clyde Whitlock wrote in the Fort Worth Star-Telegram that her program was "admirably chosen for the occasion, including a portion of the classical literature, the brilliant and objective output of the nineteenth century and a section of modern and contemporary, not hesitating to include, for the less technically trained, a portion of the descriptive." A critic of the Evening Star-Telegram, William J. Marsh, said that her playing of the Bach group was "clearcut and with vigorous style. She displayed fluent technique. The Gigout 'Dialogue Chorus' employed both chancel and antiphonal divisions of the instrument, with responsive chords sounding from different parts of the building. The finale of the Reubke 'Ninety-Fourth Psalm' was a sure-fire climax which Mrs. Barclay, with her flair for the spectacular, made into a thrilling experience."

Mrs. Barclay has played extensively in the North and East. Her husband is William Barclay, organist-director of the First Presbyterian Church in Fort Worth.

WILLIAM REUTHER KILLED AS CAR PLUNGES 150 FEET

William C. Reuther, an organist and ministerial student at Asbury College, Wilmore, Ky., was fatally injured March 10 in an automobile accident near Lexington, Ky. The accident occurred when the car, driven by Mr. Reuther, failed to make a sharp turn and plunged over a 150-foot cliff. Mr. Reuther was killed instantly. Miss Eureka Brown, a professor of home economics at Asbury, also was in the automobile and suffered a broken shoulder and severe shock.

Mr. Reuther was business manager of the college glee club and took an active part in other musical activities. He was an air force pilot in world war 2 and spent a year in a German prison camp. Mr. Reuther, who was 29 years old, was a native of Nashville. He is survived by his parents, Mr. and Mrs. R. L. Reuther, three brothers and two sisters.

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Festival Prelude "Sursum Corda" (Lift up your Hearts) V. Goller \$1.50
Festival Postlude "Ite Missa Est" (Depart Ye, henceforth) V. Goller 1.50

ORGAN

Three Chorals "Liebster Jesu," "Lobt Gott," "Machs mit mir" S. Karg-Elert 1.00
Two Chorals "Jesu meine Zuversicht," "Christ dich zu uns wend" S. Karg-Elert80
Invocation P. Kunc80
In Paradisum (All Saints, All Souls) R. Bedell80
L'Adoration Mystique (Christmas) C. Tournemire80
L'Heure Mystique (Communion) J. S. Bach80
Offertoire Baroque (Recit de Cornet) C. Tournemire80
Communion L. Boellmann80
Verset du Procession sur Adoro Te L. Boellmann60
Trumpet Fanfare G. F. Handel80
Benediction S. Karg-Elert60
Petite Pastorale (Christmas) T. Dubois80
Trumpet Tune and Air G. F. Handel80
Toccata de Concert J. Roques 1.00
Christmas Pastorale "Deo Gratias" C. Galeotti80
Toccata Finale M. Papouaud 1.00
Prelude-Offertoire (Ancient Style Music) A. Calviere80
Elevation L. Boellmann80
Sabbath Prayer C. Leneveu80
Sortie on the "Credo" C. Gounod80
Priere a Notre Dame F. Bedell80
Two Chorals "Allein Gott," "Alles ist an Gottes" S. Karg-Elert80
Grand Choeur en from de marche C. Tournemire80
Arioso (Ancient Melody, Author Unknown) Arr. R. Bedell60

CHORAL S. A. T. B.

Praise the Lord O my Soul (Festival Work) E. Broome25
Hymn to the Trinity (Te Lucis) G. Gardiner18
Welcome, dear Redeemer C. Franck18
Benediction "God be with us" J. Brewer18
O Saving Victim A. Guilmant-Dugue18
Morning Prayer J. Rheinberger18
Turn Thee Again F. Tozer18
Lord be merciful C. Franck18
O Lord most Holy (Ave Maria) (S.T.B.) C. Franck18
Lord now lettest Thou Thy Servant J. White18
Hallelujah, Amen (Festival Work) G. B. Casali20
If we believe Jesus rose again J. Goes18
Consecration (Parsifal Communion Motet) R. Wagner20

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H. W. GRAY COMPANY OFFERS \$100 PRIZE FOR BEST ANTHEM

Under the auspices of the American Guild of Organists a prize of \$100 has been offered by the H. W. Gray Company, Inc., to the composer of the best anthem for mixed voices submitted by any musician residing in the United States or Canada. The text, which must be in English, may be selected by the composer. There is no objection to seasonal anthems—Christmas, Easter, etc. There is no restriction as to difficulty, but the composition should not exceed five or six minutes in length.

The anthem will be published by the H. W. Gray Company on a royalty basis. The manuscript, signed with a *nom de plume* or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1953. Return postage must be enclosed.

FRIENDS OF HARVEY GAUL OFFER COMPOSITION PRIZE

Friends of Harvey Gaul, Inc., of Pittsburgh, announces the sixth annual nationwide composition contest under the auspices of that organization. A prize of \$400 is offered for the best lyric drama (one-act opera), a story set to music with action for solo voices and chorus, in one or more scenes, not to exceed one hour, with piano accompaniment or any combination of instruments. There is also a prize of \$100 offered by Mrs. Albert Keister for the best composition for two harps.

Dr. Harvey B. Gaul, organist, choir-master and composer, died by accident in December, 1945, and his Pittsburgh friends incorporated the memorial association sponsoring the annual composition contests, which are open to all citizens of the United States.

Compositions must be submitted on or before Dec. 1, 1952, to the Friends of Harvey Gaul Contest, Victor Saudek, chairman, 315 Shady Avenue, Pittsburgh 6, Pa.

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closing date is the 15th.

CHICAGO, JUNE 1, 1952.

ARE YOUR NAME AND AD-
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Visiting Organs for 25 Years

For just twenty-five years the Organ
Club of London, an organization which
has served to make the organ better
known and more popular and to give both
professional organists and "fans" the op-
portunity to become acquainted with the
instruments of England, has been in exis-
tence. The anniversary has been observed
with the publication of a beautiful hand-
book, the fifth in a series. A copy of this
little volume of sixty pages has been re-
ceived by THE DIAPASON. On its flyleaf
is a message of congratulation from Harry
Goss Custard, who is known to many
Americans through his presence and his
playing at the St. Louis convention of the
National Association of Organists some
years ago.

A history of the club shows that since
1926, when the movement to form such
an organization was launched, the club
has made 490 visits to 416 organs in
cathedrals, smaller churches, universities
and public halls. Thus its members who
have been able to make the trips arranged
for them have heard and seen virtually
all of the prominent instruments in and
near London. This has been an activity
really unique in the organ world.

An interesting chapter in the handbook
tells of the war years. Many splendid ed-
ifices and their organs were bombed. These
included among others Manchester Ca-
thedral, Coventry Cathedral, Queen's
Hall, London, the Guild Hall in Plymouth
and a number of famous churches. The
organ in Alexandra Palace was silenced
when the building was damaged and the
home of what has been described by Andre
Marchal as the finest concert hall instru-
ment in Europe is now used as a factory.
Many of the pipes at St. Paul's Cathed-
ral were stored in the crypt for safety but
were severely damaged by enemy action.
Six firms of organ builders suffered dam-
age or destruction of their establishments
and 25 per cent of organ factory space
available before the war was lost. The
foregoing facts and a history of events of
the last quarter-century are recorded.

The Rev. Bernard B. Edmonds has

written a bibliography of the organ which
is included in the handbook. He has not
mentioned any American books or publi-
cations, but there is an interesting para-
graph on a book by Ernest Perrier de
la Bathie entitled "Les Insectes des
Orgues," as follows:

This work describes the various pests
which infest organs, though strangely enough
it says nothing about those pests who want
three minutes at the console! In listing the
live stock likely to be found in the innards
of the king of instruments, and how to get
rid of them, the author informs us that
vesper crabro is as upsetting to the pitch
of the organ as to the skin of the organist;
pulex irritans or the common flea is apt
to choose its abode in churches and con-
cert halls, any way the insects are much
less harmful than the repairer who mur-
ders his patient's pipes and the incompetent
organist who murders organ and music
alike, which last two pests can be eradicated
only if one strangles them by drawing
tight the strings of one's purse. De la Bathie
has written a further treatise on the vege-
table pests of the organ, which is just as
sound and informative, and in the same
humorous vein; and yet another one on the
fauna of the instrument.

Some day we hope to have in America
a club with similar objects that shall help
to make its members and many music-
lovers not reached by any other organiza-
tion conscious of the interesting things
to be found by those who make themselves
familiar with organs throughout the land.

Hymn Tempos and Sunday Dinners

England, which has provided the world
with so much organ lore, so many excel-
lent organists and so much church music,
has something quite novel to report in
the form of a strike of church musicians
called to show their resentment against
criticism. We have in the United States
strikes of every variety and in the last
month the nation has been greatly dis-
turbed by the steel strike, the Western
Union strike, the oil men's strike, and
others *ad infinitum*, affecting every man's
activities and daily life. But we have
never had a church organists' strike. En-
terprising as we are, we must admit that
they have beaten us to it on the other side
of the Atlantic.

An Associated Press dispatch from
Abbotts Ann under date of April 25 states
that there was to be singing without or-
gan accompaniment the next Sunday in St.
Mary's Church in the Hampshire village.
We are told that the organist quit and
five bell ringers walked out in sympathy
because the church council thought the
psalms were being sung too slowly. The
psalm singing, paced by organist Stanley
Waite, was so leisurely that worshippers
complained they couldn't get home in
time to prepare Sunday dinner. Protests
led to negotiations in which the organist
maintained he was the proper judge of the
tempo of a psalm. He quit and chief bell
ringer Edward Chaplin ordered his crew
out, too.

One wonders whether one reason some
peace-loving American organists play the
hymns too fast lies in a determination to
get the people home in good time for their
dinners. Our organists are obliged to ad-
just themselves to many people, many
tastes and many trying situations, but we
had not been aware that the dinner hour
entered into the matter.

Though our advice has not been solicited
perhaps we might take the liberty to
offer it anyway, as so many people do.
First, may it be said that members of
churches in which the chorales are fre-
quently sung at the traditional tempo
should have their dinners in the evening.
Then we might recommend that an alarm
clock be placed on the console that will
sound the time for the "Amen." We can
learn much from the way in which time
is calculated down to a fraction of a min-
ute on the radio. While limiting the or-
ganist it might be well to keep the minis-
ter from trespassing on the minutes and
hours, for history records that many a
meal has grown cold because the sermon
was too long.

If the Hampshire incident had occurred
in this country it would be handled effi-

ciently if not legally by the administration
in Washington. No doubt the President
would order the church seized by the
government. The organist and the bell
ringers would be immediately ordered
back to work since to permit the churches
to close would create a national emergen-
cy. Then some government agency would
set the tempo for the hymns by metrono-
me. It might even order the organist's
salary raised—but, no, that is too much
for the imagination.

Comments of Yesteryear

(Reprinted from the issue of THE DIAPASON
of April, 1937.)

Going to Extremes.

In view of our American way of going
to extremes one wonders where certain
modern ideas as to church policy may
lead. The question forced itself on some
persons, no doubt, who heard the enlight-
ening addresses made at the annual church
music conference at Northwestern Uni-
versity in February, recorded in the
March issue of THE DIAPASON. One Chi-
cago minister, pastor of a church situated
in one of the best apartment-house nei-
ghborhoods, told interestingly of his meth-
ods to bring into the church the youth
and the young married people. A man
of extensive experience in social wel-
fare work, naturally he emphasized the
"social mission" of the church, as he
called it. He gave a description of what
is done in his parish, including Sunday
evening informal affairs in the church
parlors, with amateur programs, and
professed efforts by the church to serve
as a match-making agency. In all this
the music apparently merely served as
one of the means for making his pro-
gram successful. He himself raised the
question of whether he did not really
present a "floor show," and he admitted
that he did.

We would not presume to pass judg-
ment on all these praiseworthy and no
doubt fruitful movements by which the
church seeks to compete with the tavern,
the dance hall and the night club. Nor
would we presume to ask to what extent
these methods may be encroaching on the
primary function of the church—worship.
But how does all this preserve or ad-
vance church music as an integral part
of worship, and as an art? If we must
compete with the night clubs, let us hope
that we shall not do to music what these
places have done to it.

Another speaker, who directs a very
large choir whose prime object—and,
we suspect, its only one—is to bring
boys and girls into the church and keep
them there—an object with which no one
can quarrel—outlined his methods very
thoroughly, without, however, making
any reference to the musical values em-
phasized in his work. When asked in the
discussion which followed his talk what
he did to handle the problem of the boys'
changing voice he admitted, in answer to
a direct question, that he retained the
boys in the choir while their voices were
changing, but asked them to "go through
the motions and not do much singing!"

There are too many alarming signs of
the sacrifice of quality and ideals—of
good organ playing, artistic singing and
the general cultivation of the profession
of religious music—in the practical ef-
fort to meet changing social conditions. If
this tendency is not checked before too
many go to extremes, St. Cecilia will
indeed have cause to weep.

DR. LOWELL P. BEVERIDGE, director of
music at Columbia University's St. Paul's
Chapel in New York for twenty years, was
ordained a deacon in May in the chapel by
the Right Rev. Robert F. Gibson, suffragan
bishop of Virginia. He was presented for
ordination by the Rev. Dr. James A. Pike,
dean of the Cathedral of St. John the Divine
and former chaplain of the university, who
delivered the sermon.

AMY CLEARY MORRISON, organist at the
Central Christian Church, Indianapolis, and
Helen H. Dailey, harpist, gave a program
of music at the Upper Room communion service
at that church Maundy Thursday. The num-
bers they played together were Nocturne,
Alfred Holy: "In the Garden," Miles, and
"Song without Words," Hahn. Mrs. Morrison
played Shure's "Weeping Mary" and Mrs.
Dailey played Hasselmans' "Priore."

Looking Back into the Past

Forty years ago the following news was
recorded in the issue of June 1, 1912—

A report of the annual meeting of the
American Guild of Organists, held May
16, at which Frank Wright was elected
warden and Dr. William C. Carl sub-
warden, with Gottfried H. Federlein as
secretary, showed on a list of new col-
leagues the name of David McK. Wil-
liams, while a certificate of fellowship
ad eundem was granted to Norman Coke-
Jephcott, F.R.C.O., winner of the Turpin
prize in the 1911 examinations of the
Royal College of Organists of England.
Dr. Rossetter G. Cole was elected dean
of the Illinois Chapter, A.G.O.

Twenty-five years ago the following news
was recorded in the issue of June 1,
1927—

William E. Haskell, for twenty-five
years a prominent figure among organ
builders and for many years connected
with the Estey Organ Company, died
May 8 at Brattleboro, Vt.

New organs whose specifications were
published included four-manuals by Kil-
gen for the Boston Avenue Methodist
Church, Tulsa, Okla.; by Estey for the
First Church of Christ, Scientist, Mont-
clair, N. J., and by the Skinner Company
for Epworth-Euclid Methodist Church,
Cleveland.

Dr. Hamilton C. Macdougall retired
from active service as head of the music
department at Wellesley College in June
after holding this position twenty-seven
years.

Palmer Christian gave the dedicatory
recital May 10 on a four-manual Skin-
ner organ in the beautiful new Wesley
Methodist Church of Worcester, Mass.

Ten years ago the following events were
recorded in the issue of June 1, 1942—

Professor Samuel A. Baldwin, a
founder, fellow and past warden of the
American Guild of Organists and for
many years organist of the College of
the City of New York, was honored at a
dinner attended by a large number of
the members of the Guild and their friends
in New York April 27.

Alfred Hollins, famous Scottish organ-
ist, who had a notable career despite the
fact that he was blind, died at his home
in Edinburgh May 17. He was known to
American organists not only through his
compositions, but by virtue of his recital
tours of this country in 1887 and 1888 and
in 1925 and 1926.

Dr. Thomas Wilson, supervisor of mu-
sic in the Elizabeth, N. J., schools, an-
nounced that, having reached retirement
age, he will resign from the post in June
after thirty-eight years of service. Dr.
Wilson did not abandon his other activi-
ties and continued as organist and choir-
master of Westminster Presbyterian
Church, a position he has held since 1903.

LOUIE WHITE WINS 1952

CHURCH OF ASCENSION AWARD

The Church of the Ascension in New
York announces that the \$100 award in
the fifth annual competition for the As-
cension Day festival service has been won
by Louie White of New York City, with a
solo cantata for tenor, harp and organ,
"This Son So Young." Mr. White won
the first competition in 1948.

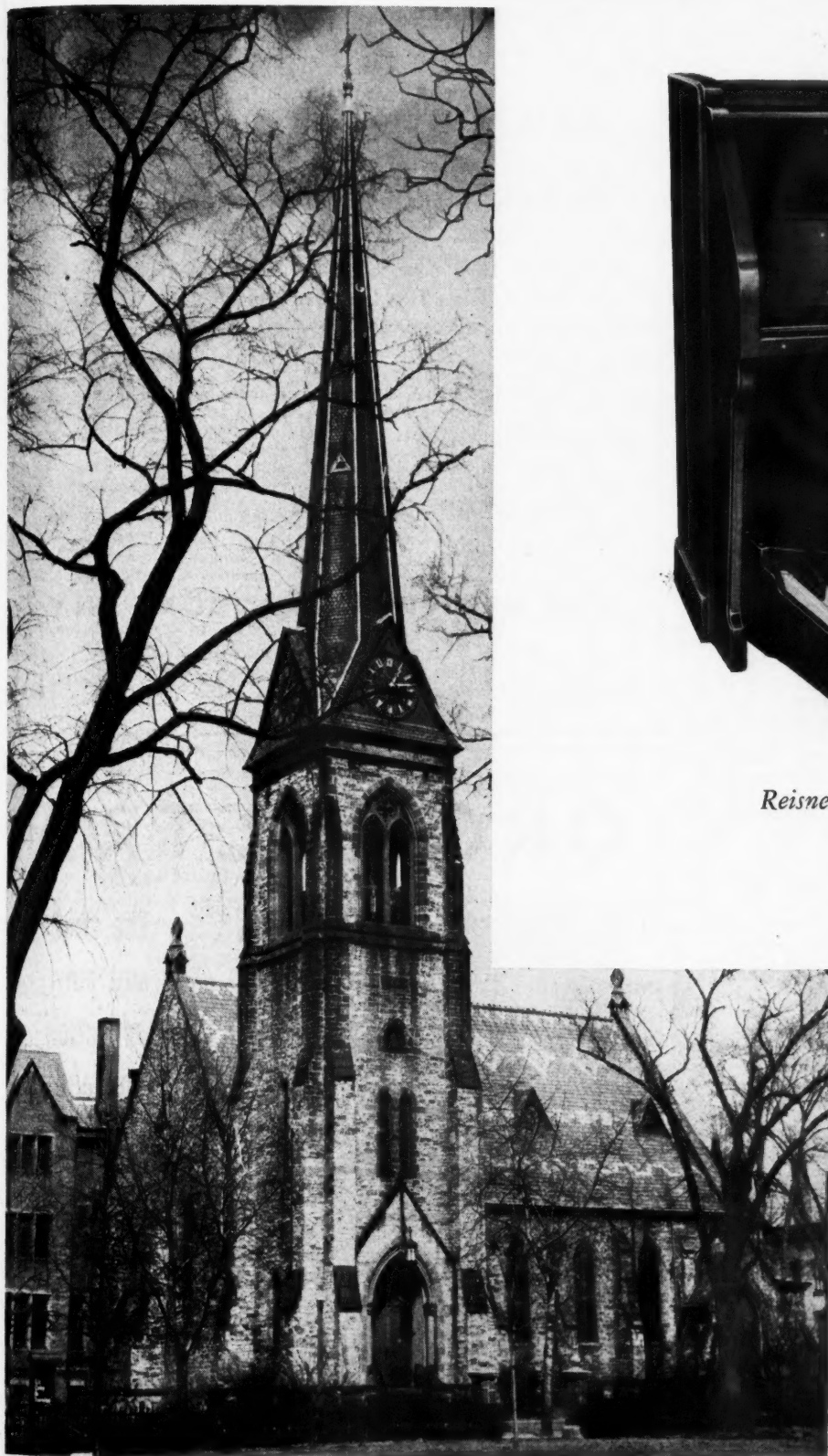
The judges in the 1952 competition
were Bernard Wagenaar, Robert Ward,
both of the faculty of the Juilliard School
of Music, and Charles Frederick Morse,
retired organist and choral conductor,
now living in California. Each of the
judges reached the same decision, al-
though they were unable to confer.

Chosen for honorable mention was a
solo cantata for baritone, oboe and organ,
"The Ascension of Jesus," by William
Latham of Cedar Falls, Iowa.

Mr. White's cantata received its first
performance at the festival service on
Ascension Day, May 22. The service also
included the winning Te Deum from the
1951 competition by Roger Hannahs,
Poulenc's Mass in G, and Brahms' "Song
of Destiny," sung by the choirs of the
Church of the Ascension and St. Mark's-
in-the-Bouwerie, under the direction of
Vernon de Tar, organist and choirmaster
of the Church of the Ascension.

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Easter Offerings of 1952 Show Trend in Churches Today

The assortment of Easter bulletins sent to THE DIAPASON by its subscribers is not as large as usual this year. This means that the service lists of many prominent churches are missing and the account of performances cannot be comprehensive. What has been received offers a good cross-section of churches of various types and gives a good index of present-day trends and tastes in church festival music.

THE DIAPASON is indebted to David Ashley Cotton for a list of the organ and choral works performed in the principal churches of Boston on Easter. The largest listing of organ music was that played by Alfred Nash Patterson at the Church of the Advent. His numbers were: "Rejoice Now, All Ye Christians," "Work and Might, the Arm of the Lord" and "Jesus Christ, Lord and King," Pepping; "Te Deum Laudamus," Buxtehude; "Christ Lay in Death's Dark Prison" (three settings), Scheidt, Böhm and Buxtehude; "Praise to the Lord, the Almighty," Walther. At the Cathedral of St. Paul George W. Faxon was assisted by a brass ensemble in Widor's "Salvum Fac Populum Tuum" and Bach's "Alleluia." He also played two Bach chorale preludes. Ruth Barrett Phelps, organist of the First Church of Christ, Scientist, selected the following: "Alleluia Pascha Nostra," Titcomb; "Vigili et Sancti," Snow; "In Thee Is Gladness," Bach; Toccata in F, Widor.

At Trinity Church Dr. Francis W. Snow played Farnam's Toccata on "O Filii et Filiae," his own Toccata on "Worgan," Bach's "Today God's Son Triumphs" and Widor's Toccata in F. The anthems he chose were by Lotti, Davies and Thiman.

A number of choral works were sung at the First Unitarian Church, where William E. Zeuch is director. They were: "Awake, Thou Wintry Earth," Bach; "One Early Easter Morning," Marryott; "Ye Sons and Daughters," Thiman; "Hail Thou Glorious Easter Day," Nagler; "Praise Ye the Lord," Vaughan Williams; "The Promise Which Was Made," Baird; "O Sacred Head," Bach; "This Glad Easter Day," Dickinson; "Alleluia," Thompson; "Hallelujah," Lewandowski. Three anthems directed by John Woodworth at the Arlington Street Church are of interest: "Alleluia, We Sing with Joy," Handel; "Then Round about the Starry Throne," Handel; "Behold the Tabernacle of God," Lang. Handel's "The Trumpet Shall Sound" was sung as a solo.

At the cadet chapel of the United States Military Academy in West Point Frederick C. Mayer directed his choir of 170 voices in "The Strife Is O'er," by Sumner Salter, dedicated to the cadet chapel choir and organist. Mr. Mayer's postlude was Yon's "Christ Triumphant" and before the service a brass quartet played Easter carols from the chapel tower.

A beautifully designed Easter service folder from St. Luke's Episcopal Church in Kalamazoo, Mich., made one wonder why more churches do not come across with really artistic bulletins for this great Christian feast day. "Christ our Pass-

over is sacrificed***" is in illuminated lettering on a white cover stock with the Paschal Lamb symbol below it. Frank K. Owen, the able organist and choir-master of that parish, chose Tours' "God Hath Appointed a Day" for the anthem at the 11 o'clock service and his organ prelude was Willan's Chorale Prelude on "Praise to Our God."

There were three major choral offerings at the House of Hope Presbyterian Church, St. Paul, Minn., where Eugene L. Nordgren is minister of music. They were "This Joyful Eastertide," a Dutch carol arranged by Baker; "Alleluia," by Randall Thompson, and Handel's "Hallelujah Chorus." Anthems at the morning service in Trinity Cathedral, Cleveland, Edwin Arthur Kraft, F.A.G.O., organist and choir-master, were Hollins' "O Death, Where Is Thy Sting?" and Macfarren's "Christ Our Passover."

Harold Friedell, F.A.G.O., F.T.C.L., planned music for four services at St. Bartholomew's, New York. The two morning services were duplicates. Macfarlane's "Christ Our Passover" was sung near the beginning and Liszt's "Christ Is Risen" was the offertory anthem. Dvorak's "Te Deum" was performed at evensong. Pieces by Purcell were used for prelude and postlude at St. Mark's Episcopal Church, Shreveport, La., where William C. Teague plays. A brass choir from the Shreveport Symphony Orchestra assisted. The offertory anthem was "Hallelujah" from Beethoven's "Mount of Olives."

An Easter carol service in the evening was planned by D. DeWitt Wasson at the Mount Vernon Place Methodist Church, Baltimore. Some of the choral offerings were: "How Bright Appears the Morning Star," Bach; "All in the April Evening," Robertson; Easter Carol, Van Hulse; "Alleluia! Christ Is Risen," Kopyloff-Gaul; "Easter Eggs," arranged by Shaw; "Love Is Come Again," arranged by Fusner; "This Joyful Eastertide," arranged by Wood. Mr. Wasson's solo cantata "The Celestial Pilot" was sung by Eloise Tweit Rall, soprano.

At St. Thomas' Church, New Haven, David Pizarro played the Prelude and Fugue in E minor, "Christ Lay in Bonds of Death" and "Today Triumphs the Son of God," all by Bach. The anthem was Randall Thompson's "Alleluia." Amy Cleary Morrison's prelude at the Central Christian Church, Indianapolis, was Van Hulse's Toccata on "O Filii et Filiae." At the First Presbyterian Church, Freeport, Ill., Eskil Randolph organist and choir-master, excerpts from "The Messiah" were sung. Some of the choral works directed by R. Kenneth Holt at the First Congregational Church, Berkeley, Cal., were: "The Lord Is Arisen," Bohemian Folksong; "Glory to God the Father," Rachmaninoff; "Go to Dark Gethsemane," Noble, and "This Glad Easter Day," Norwegian. For an early morning service at the West Side Evangelical and Reformed Church, Cleveland, John A. Glaser's choir sang Marryott's "Lilies of the Dawn." Erma Hoag Miranda chose "Today Thy King Rose," Loret, for the service at the First Congregational Church of Billings, Mont. The pieces used by Charles C. Bonte for the prelude at Christ Methodist Church, Queens, New York, were Ashford's "Easter Prelude," Clausmann's "Easter Dawn" and Rockwell's "Alleluia."

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GRACE LEEDS DARNELL



GRACE LEEDS DARNELL, who was born in Florida, has some of the sand of that state in her shoes, so it is not surprising that she should go again to Florida to accept a position as organist and choir director of the First Congregational Church in Lake Worth. There are three choirs in this parish and two assistants to help carry on the work of these groups. At Christmas time the choirs sang antiphonally and during the season all three have been present and the junior and the carol choir have sung every other Sunday, while the chancel or adult choir has taken part every Sunday. New stalls were erected for the younger groups at the beginning of the season.

The program at the church is a heavy one, demanding a fifteen-minute recital before each service, besides an elaborate choral service. The chancel choir has sung two cantatas during the season, without outside soloists, as the group is rich in especially good voices.

Miss Darnell was influential in forming the Palm Beach County Chapter of the A.G.O. and at a recent election was made its dean.

July 7 and 17 Miss Darnell will teach a course in the development and training of junior choirs at Flemington, N. J., in connection with the famous children's choir school formed by Elizabeth Van Fleet Vosseller.

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Principal, 4 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.

SWELL ORGAN.

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Voix Celeste, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 68 pipes.
Nachthorn, 4 ft., 68 pipes.
Octavin, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagot, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 4 ft., 68 pipes.
Tremulant.

CHOIR-POSITIV ORGAN.

Gemshorn, 8 ft., 68 pipes.
Gemshorn Celeste, 8 ft., 56 pipes.
Gedeckt, 8 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nasat, 2 3/4 ft., 61 pipes.
Terz, 1 3/4 ft., 61 pipes.
Octave, 1 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Rohr Bourdon, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Quintaten, 8 ft., 32 notes.
Rohr Bourdon, 8 ft., 32 notes.
Rauschquinte, 2 ranks, 64 pipes.
Fagot, 16 ft., 32 notes.
Fagot, 8 ft., 32 notes.
Fagot, 4 ft., 32 notes.

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Danish Organs, Old and Modern, as Seen by English Visitor

By J. R. KNOTT
(Continued from May issue.)

We may digress to seek the reason why mechanical (tracker) action became replaced by other mechanisms. Demands for always larger organs and increases in wind pressure made possible by the introduction of mechanical blowing rendered the touch more heavy. Once the touch was relieved by pneumatic assistance, organs grew even larger and could be constructed in "sprawling" fashion, played from detached consoles. Contemporary Danish thought condemns such construction and the remoteness of the player from the pipes. I think it fair to say that the continental and Scandinavian builders never quite reached the perfection in tubular-pneumatic systems that our first-class English builders did, and so it is easy to follow the attitude of Scandinavian organists who feel that they suffer an artistic handicap whenever they play on an organ equipped with other than tracker action. With an intimate knowledge of sixteenth and seventeenth century organs, the Danish builders mentioned have applied considerable scientific research to the design of a modern counterpart to the old organs. As a result Messrs. Frobenius on the one hand and Messrs. Marcussen on the other have evolved new and improved types of slider soundboard and beautifully regulated tracker actions. The sensitive player (rightly or wrongly) contends that a pneumatic or electrical agency between him and the pallet deprives him of certain nuances of touch and phrasing which only a well-made and light tracker action will transmit.

In the organ works of Bach, Buxtehude and Pachelbel registration as known and practiced by these masters consisted (so we must speculate after noting the absence of stop control movements and the position of stopknobs in many of these old organs) of arranging the stops beforehand, and tonal contrasts were made only by changes of clavier except when assisted by the left (and strong) hands of pupils placed on either side of the player. It is therefore felt that registration "aids" and the use of swell shutters are not in keeping with the true artistic and historical performance of this period music.

The editor of THE DIAPASON has devoted much space to the discussion of the varying points of view concerning tendencies current in America and to the reader on the other side of the Atlantic it would appear that many organists and organ builders have reason to be dissatisfied with the romantic 8-ft organ, judged as a medium for musical interpretation of the complete range of organ compositions.

Why is it that very few organ lovers, having heard some famous old Dutch organs or some of the Silbermann organ tones, ever fail to want such tone reproduced in modern organs? History often repeats itself and it must not be imagined that the modern Danish organ, which is accepted in Denmark as being the only proper style of organ, is the result of fashion. No, the general acceptance of organs built on the "Werk principle" has been fought for over a period of nearly thirty years and the opposition was not finally vanquished before 1943. For a time it was held that Cavaille-Coll represented the logical development of the organ, via Silbermann, but the North German school maintained that the organ of the "baroque" period had the truest fundamentals and that only on its basis could the modern organ be designed.

So in Denmark the germ of a new organ was born.

We shall now consider this modern Danish organ that has been evolved. The designers of these organs, working on independent lines, are convinced both by empirical knowledge of their art and by scientific investigation that the natural physical production of pure tone from organ pipes comes most properly from pipes speaking over barred chests; that no advantages are inherent in heavier wind pressures than the old masters employed; that the slider soundboard, tracker action and few (if any) registration aids combine to provide the organist with an organ simple to understand and easy to

play (have you ever handled an organ equipped with "blind" accessories?); that there are very accurate dimensions for a slider soundboard, without conformation to which internal pressure variations will adversely affect the tone and speech of organ pipes; that there is a maximum number of stops to be planted on a slider soundboard—not more than ten or twelve—and that the organ must be a musical instrument and not a complicated machine.

On tonal matters it is less easy to write, for there is no "least common multiple" or other yardstick by which to describe or measure the tonal character of the registers. The modern Danish organ is not "baroque," ignoring the fact that the appellation is wrongly applied to any organ but using the word solely to refer to a commonly misused term on both sides of the Atlantic these days. Neither are these organs "facsimile" reproductions. Maintaining that the empirical knowledge of the old masters is generally vindicated by modern scientific investigations, Messrs. Frobenius and Messrs. Marcussen are building organs on logically developed lines, assuring the best possible musical results.

The rückpositiv is really a "back positive" organ and comprises a well-developed chorus slightly less robust than the hovedwerk (great). In each case the 8-ft. registers are of lighter and brighter tone than is general in England, but the power is produced by the carefully planned mixtures, which are generously provided and give a brilliant yet tireless ensemble. Reedwork is of secondary importance in the chorus, although often present in both 16-ft. and 8-ft. pitches. The brustwerk (breastwork) again is true to its name and is normally played from the third manual. It is generally a 4-ft. organ, placed in the very front of the main organ and immediately above the console, which is "built in."

The brusts have wonderful sparkle and warmth and are capable of most intriguing organ effects. Very often there is a 16-ft. reed of the krummhorn type with wooden resonators. The crescendo or swellwerk (swell), contrary to English and American customs, is played from the uppermost manual in a four-manual organ. It bears no similarity (apart from its being enclosed) to our swell organ, where reed chorus predominates and is of a fiery quality. The contemporary Danish trumpet stop has "clang," although much thinner in tone than an English stop of the same name. Pedal organs are luxurious in every way, providing true basses for all classes of manual tones and a firm line without the use of manual to pedal couplers. These departments have their appropriate mixtures. Tonally the pedal is more sonorous than ponderous and phrasing is both essential and possible.

It is difficult to describe the tone of the krummhorn. I think that the old German name of "schnarrwerk" is most apt and even suggests the type of tone which is invariably acceptable to Scandinavian ears, but possibly not so readily pleasing to English or American ears. (Who was it that once referred to smooth trombas as "oil cans"?). The modern Danish organ retains that old characteristic, again most aptly named by the Germans "spitz." Throughout these organs have tonal vigor (no chamber organ effects) and the ample mixtures on manuals and pedals produce tonal reinforcement and easily distinguishable resultant tones.

In Germany considerable "restoration" work has been carried out on some Schnitger and Silbermann organs and in Sweden, too, much interest is being shown in contemporary Danish thought and has resulted in the importation of several organs. Sweden, it may be remarked, has not a few old organs of its own, but there are relatively few examples of the work of H. H. Cahman (seventeenth century) extant, although one example is preserved in the museum at Wexio. It is manual only: Gedakt, 8; principal, 4; quint, 2½; octave, 2; tertian, 2 (such as terz, 1⅓); mixture, 3 ranks, scharff, eleven ranks; trumpet, 8.

Excellent organ tone is to be heard and studied at Lovstabsbruk, where a twenty-eight-stop organ of rare beauty is preserved. It is the work of J. H. Cahman, who built it in 1725. Note the distribution of stops: Great, 10; back positiv, 8; pedal, 10, which includes two mixtures, four and two ranks respectively, and reeds 16, 8 and 4.

Having been privileged to see, hear and play a number of these "restorations" and the entirely new organs, I believe that there is a case to offer a comparison and to state clearly that the modern Danish organ is never a replica of the sixteenth or seventeenth century organ. It is an entirely new conception whereby old principles have been wedded to all that modern skill, knowledge and materials have produced, resulting in an organ that has its own "genus," which, though clearly related to and inspired by the classical instruments of the sixteenth and seventeenth centuries, is something quite new—an artistic and logical development. It is not a slavish imitation of the old. The organs are robust, do not lack refinement; overall brilliant in tone, yet not harsh. Mechanically they are first-rate in every respect and the player feels at home on the firm, light touch of the keyboards.

Consoles are invariably built-in and the stops in the jambs are arranged so that stops of a department are located in either jamb at or about the level of the clavier from which played. Couplers are usually operated by brass-faced pedal movements and not by drawknob; they are confined to intermanual and manual to pedal without any octave, sub, supers, etc.

Already I can hear a reader ask "How can you describe the modern Danish organ as displaying a logical development when slider soundboards and tracker action constitute a reversion?" I hasten to reply that modern Danish organs owe their design to the fundamental principles of the early builders, which contemporary scientific knowledge supports, and that if a new organ were placed side by side with, say, the Compennius organ, one would readily appreciate that the new organ has many superiorities over the old, in precision of workmanship and mathematically deduced scaling of pipes, which was denied the old builders. An electric action is not a necessity for a built-in console; neither is a detached console essential; and are we not accustomed to the claims made on behalf of the electric action, that they have top resistance (such as tracker touch)?

American readers will probably appreciate a simile, using the automobile. There was a comfort, durability, accessibility of parts and positive control in the old automobile, the passing of which some of us regret, for in today's streamlined, synchromesh, fussy dashboards and automatic gear change we have lost that opportunity for the exercise of skill and art in driving which was the distinguishing mark of a good driver of a 20-m.p.h. auto with square-cut gears and shift, requiring absolute coordination to achieve smooth and silent results. It is true that the speeds of modern cars are so much greater and a tyro need no longer fear to change gears, but do we really need to travel so much faster today? Do we not lose sight of so much of the scenery?

So with the organ—the tendency to fly through the works of Bach and other composers is such that we lose so much of the musical scenery, which is not the case with the modern Danish organ and the contemporary school of organ playing in Denmark.

[To be continued.]

THREE-MANUAL BY ODELL FOR WEST END PRESBYTERIAN, N. Y.

A new three-manual organ is being constructed for the West End Presbyterian Church, New York City, by J. H. & C. S. Odell & Co., Yonkers, as part of a complete church renovating program. The instrument, which will be completed in 1953, was designed in collaboration with the organist and director of music, Lester W. Berenbroick, M. S., A.A.G.O.

For many years the West End Church has carried on an extensive musical program, including the presentation of the oratorio choir of Westminster Choir College, Princeton, in performances of standard oratorios. The church's own musical organizations consist of four choirs and a solo quartet.

The new console, already installed, is of the stop tab type, with an all-electric remote control, capture type combination system. The organ will be placed in chambers which enable it to speak into both the chapel and church sanctuaries and the console can be moved, into either of these rooms.

The resources of the organ will be as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes.

SWELL ORGAN.

Violin Diapason, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Céleste, 8 ft., 61 pipes.
Lieblich Gedeckt, 8 ft., 61 pipes.
Rohr Flöte, 8 ft., 61 pipes.
Violina, 4 ft., 12 pipes, 49 notes.
Gemshorn, 4 ft., 12 pipes, 49 notes.
Quint, 2⅔ ft., 61 notes.
Flageolet, 2 ft., 12 pipes, 49 notes.
Tierce, 1⅓ ft., 61 pipes.
Tuba Major, 16 ft., 61 pipes.
Tuba, 8 ft., 12 pipes, 49 notes.
Oboe Horn, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tuba Clarion, 4 ft., 12 pipes, 49 notes.
Tremulant.

CHOIR ORGAN.

Dulciana, 16 ft., 61 pipes.
Viol d'Orchestre, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Dulciana, 8 ft., 12 pipes, 49 notes.
Unda Maris, 8 ft., 61 pipes.
Viol, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Dulcet, 4 ft., 12 pipes, 49 notes.
Dolce Quint, 2⅔ ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tremulant.
Harp.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 12 pipes, 20 notes.
Choral Bass, 8 ft., 12 pipes, 20 notes.
Principal, 8 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes, 20 notes.
Gemshorn, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Tuba Major, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Tuba Clarion, 4 ft., 32 notes.

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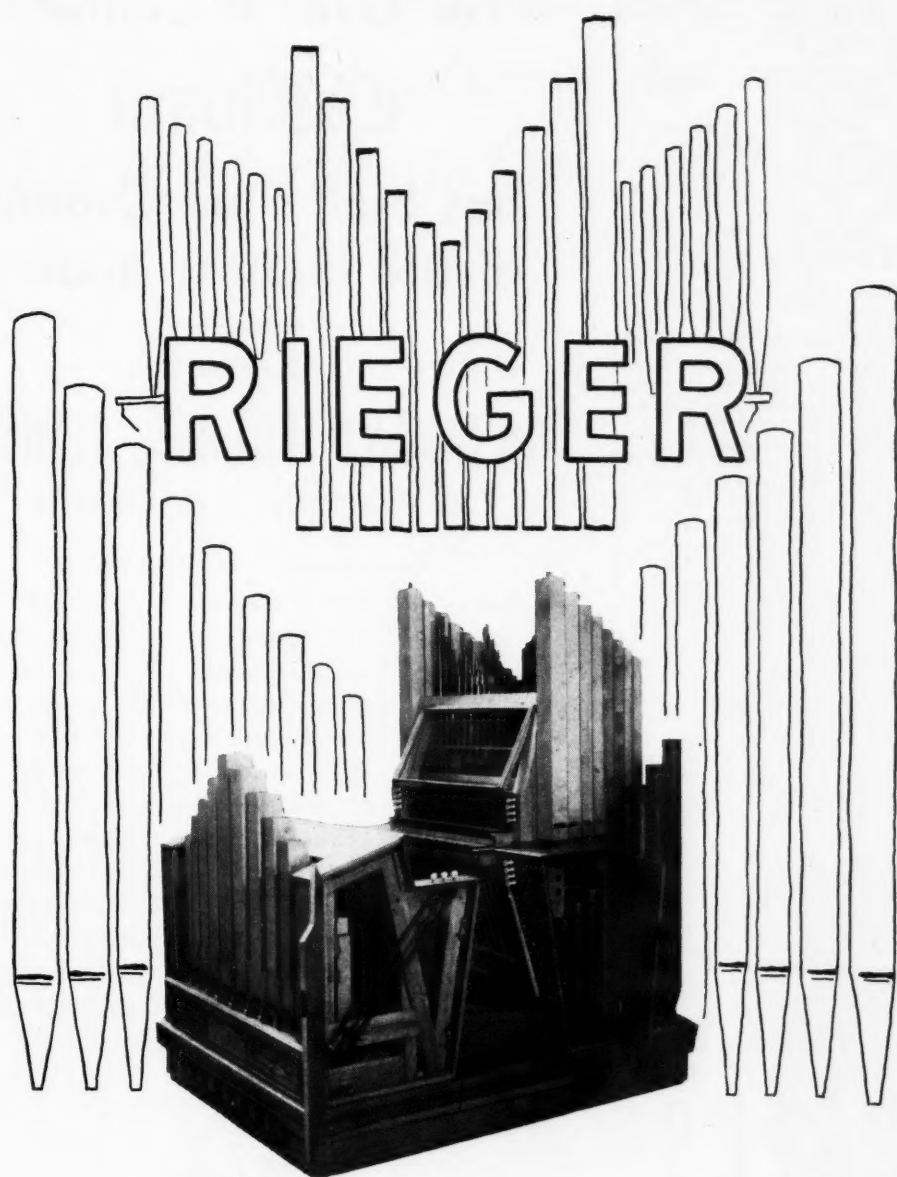
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Easter Music Festival in Montreal.

The third annual festival of Easter music of the Montreal Centre was held in St. Andrew's United Church, Westmount, April 16. The following choirs and organists participated and sang the anthems listed: St. George's Anglican, F. Gordon Phillips, "Ye Choirs of New Jerusalem," Stanford; St. Andrew's United, Lachine, W. W. Barlow, "Our Saviour Triumphant," Hamblen; Erskine and American United, George Little, "Ye Are Not of the Flesh" ("Jesu, Priceless Treasure"), Bach; Temple Baptist, L. G. Hopper, "Great and Marvelous," Gaul; St. James the Apostle Anglican, J. E. F. Martin, "Sing Alleluia Forth," Willan; St. Andrew and St. Paul Presbyterian, Kenneth Meek, "Christ our Passover," Willan. Organ volunteers were played by William J. Doyle of St. Patrick's Catholic Church, Georges Lindsay of St. James' Basilica and Miss Gian Lyman of the Livingstone United Church. The service closed with choirs and congregation uniting in Handel's "Hallelujah Chorus," conducted by Phillips Motley, with Kenneth Meek at the organ. The Rev. D. M. Grant conducted the service and the collection was for the British Organ Restoration Fund. The congregation numbered over 1,000.

G. C. JOHNSTON, Secretary.

LONDON CENTRE—A meeting of the London Centre was held at the home of the chairman Ivor S. Brake, April 27. The special speaker was Gordon D. Jeffery, C.C.O. registrar. Reporting on the activities of the C.C.O. executive during the past year, Mr. Jeffery first of all gave a summary of the planned events for the convention, which is to be held this year in St. Catharines, Ont. The speaker urged everyone to attend, and judging from his summarization of events, there should be plenty of activity. Mr. Jeffery also reported that the question of the standardization of consoles had been discussed by the council. Mr. Jeffery paid a tribute to the C.C.O. president, R. G. Geen, for his organization of three new centres since becoming president.—MARGARET NEEDHAM, Secretary.

BRANTFORD CENTRE—The monthly meeting of the Brantford Centre was held Sunday evening, April 20, in the Park Baptist Church. The minister, the Rev. R. F. Bullen, welcomed the guests. Piano and organ numbers were played, with Mrs. H. D. Marlatt at the organ and Miss Marion Alexander, pianist. J. Blow was the vocal soloist. Following a delightful program refreshments were served by the Park Baptist choir.—MARJORIE A. COOK, Secretary.

HAMILTON CENTRE—The Hamilton Centre presented its annual young artists' recital after the evening service May 4 in the Ryerson United Church. The program was as follows: Evening Song, Bairstow, and "Ronde Francaise," Boellmann (played by Miss Norma Plummer); Chorale Preludes, "Lasst uns alle Froehlich," Willan, and "St. Peter," Darke, and Trumpet Tune, Purcell (played by Dwight Munger); Fantasia and Fugue in G minor, Bach (played by Peter Spoelstra); Sixth Sonata, Mendelssohn (played by Keith Hopkins); Prelude and Fugue in A major, Bach, and Chorale Prelude, "Old 104th," Parry (played by Robert Evenden). At the social hour refreshments were served by members of the Ryerson United Church choir and to add to the enjoyment of the evening eight ladies from the choir who call themselves "Les Chansonettes" sang. Clarence Barrett, music director at Ryerson, conducted "Les Chansonettes" and Miss E. St. George was the accompanist.—EDGAR SEALY-JONES, Secretary.

OWEN SOUND—The bi-monthly meeting of the Owen Sound Centre was held in the Division Street S. S. Auditorium March 31. The program was in charge of Victor Kerslake, chairman of the centre. Mrs. Alice Dillon, soprano, accompanied by Tom Morrison at the piano, sang four numbers from Herbert Hughes' set of parodies. These nursery rhythm settings, reminiscent of the style of various composers, provided an opportunity for members to guess which composer was being parodied. Mr. Kerslake

spoke on the multiple choir system for churches, pointing out the advantages of a series of choirs for different age groups and giving suggestions on methods of organization and operation. Two musical films were shown and enjoyed by the gathering, which included visitors as well as regular members. The meeting was concluded with a discussion of dates for future meetings.—RETA MARSHALL, Secretary.

KITCHENER CENTRE—The centre met at the home of Miss Helen Critchison on the evening of March 24. The evening was spent listening to favorite recordings brought by members of the centre. Earlier in the month several carloads of members of the centre journeyed to Brantford to hear a recital on the recently-completed classic organ in Grace Church by Gordon Jeffery of London.

CAMP WA-LI-RO WILL OPEN ITS NINETEENTH SEASON

Camp Wa-Li-Ro will open its nineteenth season at Put-in-Bay, Ohio, June 16. The school for choirmasters will be held from June 23 to 27. The faculty will consist of members of the Joint Commission on Church Music of the General Convention of the Episcopal Church. Edward B. Gammons, director of the music department of the Groton School, will rehearse and conduct a service of evensong in Grace Church, Sandusky, June 26. Bishop Burroughs will be the speaker and Phillip Malpas will play the prelude and postlude. The organ in Grace Church has been rebuilt by Schlicker and will be used in a demonstration class in church playing conducted by Mr. Gammons. The Rev. John W. Norris, vice-chairman of the Joint Commission, and Paul Allen Beymer, secretary, will cover the subjects of organization and discipline of a boy choir. The school is for both men and women. Paul Allen Beymer is the director of Camp Wa-Li-Ro with Warren Miller as his assistant.

M. P. MOLLER, INC., has received a contract to build a two-manual organ for the Main Street Methodist Church of Columbia, S. C. The new instrument is to replace one which has served for forty-two years. The new installation, though relatively small, will fill present needs and ample provisions have been made in the console for the eventual extension of its resources. Installation is planned for October.

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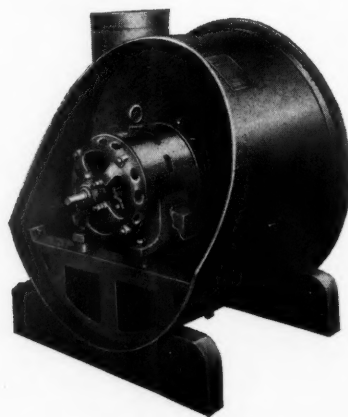
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BIGGS OPENS LARGE AUSTIN AT LEHIGH "U" FOUR-MANUAL IS DEDICATED

Organ Given in Memory of Gertrude C. Starkey Is Installed in Bethlehem, Pa., Church—Designed by Robert Knox Chapman.

A four-manual Austin organ at Lehigh University, Bethlehem, Pa., was dedicated April 27 and the opening recital was played that evening by E. Power Biggs. More than 1,000 people were present. The organ is a memorial to Gertrude C. Starkey, given by her husband and sons, and is placed in the Packer Memorial Church. The choir of the Cathedral Church of the Nativity, directed by Robert Knox Chapman, sang for the dedicatory service and George Lewis Gansz, university organist, was at the console.

The organ has three manual divisions and a fourth manual has been provided for the future addition of an antiphonal division. At present a set of twenty-five English tuned bells is available on the fourth manual. The designer of the instrument was Mr. Chapman. There are two diapason choruses on the great division, one English in type and the other German. A set of broad French mutations is on the choir. The pedal division is comprehensive and includes three electronic 32-ft. sets.

The stoplist is as follows:

GREAT ORGAN. (Primary Chorus)

Violone, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Cymbal, 3 ranks, 183 pipes.

(Secondary Chorus)

Diapason Conique, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 2 ranks, 122 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Quintaten, 4 ft., 61 pipes.
French Horn, 8 ft., 61 notes.
French Horn Tremolo.

SWELL ORGAN.

Contra Salicional, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gambe, 8 ft., 73 pipes.
Gambe Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Salicional Celeste, 8 ft., 61 pipes.
Fugara, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Flageolet, 2 ft., 73 notes.
Sesquialtera, 2 ranks, 122 pipes.
Mixture, 2 ranks, 122 pipes.
Bass Clarinet, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarinet, 8 ft., 12 pipes.
English Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Bourdon, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Dolce Celeste, 8 ft., 61 pipes.
Gemshorn Octave, 4 ft., 73 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Nazard, 2 3/4 ft., 73 pipes.
Block Flöte, 2 ft., 73 pipes.
Tierce, 1 3/4 ft., 73 pipes.
Larigot, 1 1/2 ft., 73 pipes.
Sifflöte, 1 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Bassoon, 8 ft., 73 pipes.
Orchestral Oboe, 4 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Contra Gedekt, 32 ft., 12 electronic notes.
Contra Violone, 32 ft., 12 electronic notes.
Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Gedekt, 16 ft., 12 pipes.
Lieblich Gedekt, 16 ft., 12 pipes.
Contra Salicional, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Violone, 8 ft., 12 pipes.
Gedekt, 8 ft., 12 pipes.
Bourdon, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Mixture, 3 ranks, 96 pipes.
Contra Bombarde, 32 ft., 12 electronic notes.
Bombarde, 16 ft., 12 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Bass Clarinet, 16 ft., 32 notes.

For his recital Mr. Biggs chose the following numbers: Concerto 2, in B flat, Handel; Suite for a Musical Clock, Haydn; Concerto 3, in G major, Soler;

"Sheep May Safely Graze" and Fantasie and Fugue in G minor, Bach; Three Noels with Variations, d'Aquin; "Litanies," Alain; Variations on a Noel, Dupré.

SETH BINGHAM TO EUROPE;

MISS MASON AT COLUMBIA

Seth Bingham, organist emeritus of the Madison Avenue Presbyterian Church, New York, will leave June 4 for a three-months' holiday in Europe. During his absence Marilyn Mason of the University of Michigan music faculty will teach his summer session organ classes at Columbia University.

On May 12 Professor Bingham conducted four of his choral works—"The Lord's Prayer," "The Strife Is O'er," "Prayer for the Coming of the Kingdom" and "Te Deum"—at the annual choral festival of the Church of the Crucifixion, whose celebrated Negro choir is directed by Edward Margetson. Edwin Skalak was at the organ and played Mr. Margetson's Pastorale and Professor Bingham's Festal Song and Prelude and Fuguetta in F.

A week later, at the annual service of the Hymn Society of America, held in St. Bartholomew's Church, Professor Bingham gave the first performance of two hymn-canons on the tunes "Kremsier" and "Gardiner" from his newly-composed collection, issued by H. W. Gray. He also played his Preludes on "Morwellham" and "Work Song." All but the last were sung at the festival program.

On his return to Columbia University in September Professor Bingham is to give two new courses—Canon and Fugue and Protestant Church Music Procedure, a practical course for organists and choir directors, embracing all phases of church musical activity such as preparatory training, choir organization, repertoire and rehearsal and service technique.

BRUCE PRINCE-JOSEPH HAS

BUSY SEASON IN DUAL ROLE

Bruce Prince-Joseph, organist and harpsichordist, has fulfilled a heavy schedule during the last three months. Upon returning to Los Angeles from an Eastern tour he was guest organist at the Westwood Community Methodist Church March 9 in a performance of the "Requiem" by Gabriel Faure. On Palm Sunday he was guest organist at the First Baptist Church for the annual "feast of lights" service. Then followed a normally busy week at his own Church of St. John the Evangelist, where he is organist and director. Immediately after the Easter services he flew to Salt Lake City to be harpsichordist with the symphony orchestra and the University of Utah chorus, under the direction of Maurice Abravanel, where a performance of the Handel oratorio "Judas Maccabaeus" took place at the assembly hall on Temple Square. Alexander Schreiner was at the organ. Following the performance a first recording of this work was made for the Handel Society.

On May 18 Mr. Prince-Joseph appeared again at the Westwood Community Church in Los Angeles in a joint program with the Masterworks Chorale. Owen Brady conducting, in a performance of the Bach "Magnificat" and the Vaughan Williams "Te Deum." Mr. Prince-Joseph played the great Mozart Fantasia in F minor and the Hindemith Sonata in E. On May 25 he appeared as harpsichordist with the Los Angeles Orchestral Association, Franz Waxman conducting, in a performance of the Bach St. John Passion.

JOAN KIRCHGESSNER WINS

CHICAGO ORGAN CLUB PRIZE

Joan Kirchgessner is the winner of the contest April 28 for young woman organists sponsored by the Chicago Club of Women Organists at the First Baptist Church, Evanston. Miss Kirchgessner, who was awarded a prize of \$25, will play a program for the club in the fall. She is a pupil of Edward Eigenschenck and a student at Rosary College, River Forest.

Other recent activities in the Chicago Club of Women Organists have included the third annual joint program with the Illinois Chapter of the A.G.O. May 5 at St. Paul's Episcopal Church. Dorothy Korn of Michigan City shared the program with Robert Lodine, playing compositions by Liszt, Bach, Vierne, Couperin, Langlais, Litaize and Messiaen. After the program a reception for the performers was held in the parish-house.



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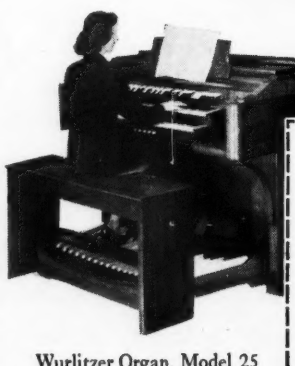
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HARRY W. GRIER, AT NEW POST IN MELROSE PARK, PA.



At the close of the morning service on the first Sunday in May in St. John's Lutheran Church, Melrose Park, Pa., Harry W. Grier, after playing his initial service as the newly-appointed organist and director of music, received an enthusiastic greeting from the pastor, the Rev. Kenneth P. Otten, and a warm reception from the choir and the congregation. Mr. Grier was chosen to succeed Dr. Ernest T. Allen, who died in February at his home after a long illness. Dr. Allen had served for thirty-nine years.

Prior to this appointment Mr. Grier was organist and director of music at St. Mark's Lutheran Church, Philadelphia, succeeding the late Dr. John M'E. Ward in November, 1940. Dr. Ward was at St. Mark's for more than fifty years. During world war 2 Mr. Grier served for three and a half years with the Corps

of Engineers as a personnel consultant. He is a faculty member of the Philadelphia Musical Academy and an assistant to Dr. W. Lawrence Curry at Beaver College, Jenkintown, Pa.

At St. John's, which is celebrating its fiftieth anniversary, Mr. Grier will have the assistance of Mrs. Ernestine Breyer as director of the junior choirs and Mrs. Kenneth P. Otten and Robert Balderson as assistant organists.

THE PHILHARMONIC CHOIR of Parsons College, Fairfield, Iowa, and a group of singers from the community were heard in a program of contemporary music at the college May 11. Dr. Marshall Barnes conducted and Mrs. E. G. Linder was at the organ. Composers represented were Randall Thompson, John Alden Carpenter and Vaughan Williams.

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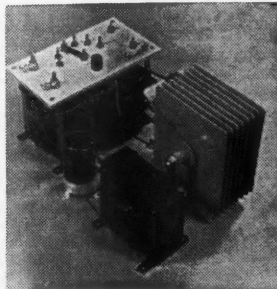
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Programs of Organ Recitals of the Month

[Space for the large number of recital programs received by THE DIAPASON is limited and those who submit programs are requested to bear this in mind. The program pages must be closed on the 15th of the month in order to give time for the vast amount of linotype composition required to offer this comprehensive feature to our readers.]

Richard I. Purvis, San Francisco, Cal.—Recitals were played by Mr. Purvis May 17 and 18 at the Palace of the Legion of Honor. The May 18 program was as follows: "Grand Choeur Dialogue," Gigout; "Jesu, Joy of Man's Desiring," Karg-Elert; Fantasia and Fugue in G minor, Bach; "Cortege et Litanie," Dupré; "Scherzo Burlesca," Bossi; "Contemplation," Purvis; Sonata on the Ninety-fourth Psalm, Reubke.

Mr. Purvis played these numbers May 17: "Grand Choeur Dialogue," Gigout; Aria and Allegro, Handel; Sonata on the Ninety-fourth Psalm, Reubke; Chorale Improvisations, "O God, Thou Faithful God" and "Deck Thyself, O My Soul," Karg-Elert; "Scherzo Burlesca," Bossi; Adagio from Toccata in C, Bach; "Carillon de Westminster," Vierne.

Robert Knox Chapman, Bethlehem, Pa.—The closing recital in a Lenten series at the Cathedral Church of the Nativity was played March 30 by Mr. Chapman. His program: Passacaglia and Fugue in C minor, "Sheep May Safely Graze" and Chorale Prelude, "We All Believe in One God," Bach; Gavotte, Wesley; Prelude and Fugue in C major, Krebs; Chorale in E major, Franck; "Vitrail" and "Tu Es Petra," Mulet.

For his program March 16 Mr. Chapman chose: Prelude and Fugue in B minor, Chorale Prelude, "O Man, Bewail Thy Grievous Fall" and Fugue in A minor, Bach; Air from "Water Music Suite," Handel; Chorale in B minor, Franck; Chorale Prelude on "Drumclog," Noble; "Carillon de Westminster," Vierne.

Lillian Carpenter, New York City—Miss Carpenter gave a recital March 19 at the First Congregational Church, Norwalk, Conn. She played: First Movement, Second Concerto, Bach; Chorale Preludes, "Come, Redeemer of Our Race," "In dulci Jubilo," "When Jesus Stood before the Cross" and "Today Triumphs God's Son," Bach; Chorale in B minor, Franck; Prelude on "Rhosymedre," Vaughan Williams; Gavotte, Wesley; "Distant Chimes," Snow; Toccata, Sowerby.

Emile J. Robichaux, New Orleans, La.—A recital was played by Mr. Robichaux April 30 prior to the Lutheran Hour rally at the Municipal Auditorium. His program was as follows: "Psalm 19," Marcello; Prelude and Fugue in G major and Chorale Preludes, "Wake, Awake for Night Is Flying," "Hark, a Voice Saith All Are Mortal" and "Saviour of the Nations Come," Bach; Andante and Prelude, Mendelssohn; "Marche Triumphant," Sassmanshausen.

At the annual Lenten and Easter organ and choir concert at Redeemer Lutheran Church April 9 Mr. Robichaux played four Bach chorale preludes and these numbers: "My Faith Looks Up to Thee," Wilson; "Lenten Meditation," Croker; "Alleluia," DuBois.

Dr. Norman Coke-Jephcott, F.R.C.O., New York City—Dr. Norman Coke-Jephcott, F.R.C.O., organist and master of the choristers of the Cathedral of St. John the Divine, New York City, gave the dedicatory recital on the four-manual Möller organ of Christ Church, Greenwich, Conn., May 7. He gave a performance of the following program: "Today Triumphs the Son of God" and "To Thee I Cry, Lord Jesus Christ," Bach; Air and Minuet from "Water Music Suite," Handel; Choral Song, Wesley; "A Little Wedding Song from the St. Lawrence," Anonymous; Toccata from Fourth Symphony, Widor; "Lied," Pastoral and Berceuse, Vierne; Toccata on a National Air, Coke-Jephcott. He concluded the program with a stirring improvisation on themes submitted by William Anderson, organist of St. John's Episcopal Church, Stamford, Conn., and Claude Means, organist of Christ Church.

Robert Lodine, M.M., A.A.G.O., Chicago—Mr. Lodine gave a recital April 30 at Grace Episcopal Church. This was one of a series of musical events marking the church's 100th anniversary. The program: "Dialogue," "Recit de Basse de Trompette" and "Recit sur le Pange Lingua," de Grigny; Sonata 5 and Chorale Prelude, "Agnus Dei," Bach; Prelude and Variation, Franck; "Requiescat in Pace," Sowerby; "Deux Danses a Agni Vavishita" and "Postlude pour l'Office de Complies," Alain; Scherzo, Litaize; "Carillon de Westminster," Vierne.

Alec Wvton, F.R.C.O., F.A.G.O., St. Louis, Mo.—At Thursday noonday recitals in Christ Church Cathedral the last three weeks of April and the first weeks of May Mr. Wvton played the following: "O Lamb of God, Most Holy," Bach; Preludes by Walther, Kaufmann and J. C. Bach; Chorale in A minor,

Franck; March on a theme of Handel, Guilman; Suite, John Stanley; "Weinen, klagen, sorgen, zagen," Liszt; "Chant de May," Jongen; Finale, Symphony 2, Widor; Prelude and Fugue in F minor, Bach; Chorale Prelude, Scheidt; Chorale in A minor, Franck; Scherzo, Guilman; Trio-Sonata in C, Bach; Prelude in E flat minor, d'Indy; Introduction and Passacaglia, Rheinberger; Fantasia and Fugue in G minor, Bach; Voluntary in E minor, Stanley; Fugue in A flat minor, Brahms; First movement, Sonata Op. 28, Elgar.

Victor Richer, New Haven, Conn.—Mr. Richer gave a recital May 18 at the United Congregational Church, Bridgeport, Conn. He played the following: Fantasia and Fugue in G minor, "Our Father, Who Art in Heaven," Allegro, Fifth Trio-Sonata, and "In Thee Is Joy," Bach; Ricercare, Palestrina; "My Jesus, Who Didst Give," Brahms; Scherzetto, Vierne; Andante, "Grande Piece Symphonique" and Chorale in A minor, Franck.

Robert Mahaffey, New Haven, Conn.—Mr. Mahaffey gave a recital May 11 on the Holtkamp organ in Battell Chapel, Yale University. His numbers were: Suite in D major, Stanley; Chorale Preludes, "O Lamm Gottes, unschuldig" and "Herr Jesu Christ, dich zu uns wend," Bach; Toccata in F major, Bach; Pastorale, Franck; Sonatina, Sowerby.

Miss Ruth A. White, A.A.G.O., Scranton, Pa.—Miss White was presented in a recital April 30 at the Petersburg Presbyterian Church. Miss White is organist of the Green Ridge Presbyterian Church, Scranton. She was assisted by her niece, Miss Marilyn R. White, soprano. The organ is a rebuilt Kimball four-manual formerly in the auditorium of the Scranton Chamber of Commerce. Miss White's program was as follows: Three Chorale Preludes, Bach; Andante from "Grande Piece Symphonique," Franck; "Suite Gothique," Boellmann; "The Bells of St. Anne de Beaupré," Russell; Trumpet Voluntary, Purcell; "I am Black but Comely," Dupré; Finale from First Symphony, Vierne.

Stoddart Smith, A.A.G.O., Bethlehem, Pa.—For a recital March 9 at the Cathedral Church of the Nativity Mr. Smith chose the following numbers: Prelude and Fugue in E flat ("St. Anne"), Bach; Rondo, "The Fifers," d'Andrieu; Canon on a Ground Bass, Purcell; "Piece Heroique," Franck; Chorale Preludes, "O Blessed Jesu" and "O World, I Now Must Leave Thee," Brahms; Trumpet Tune, Lang; Andante and Finale from Symphony in D, Vierne.

Claude Means, F.A.G.O., F.T.C.L., New York—Mr. Means gave the following program preceding evensong at the Cathedral of St. John the Divine May 25: "Ein feste Burg," Bach; Pastorale (Sonata 12), Rheinberger; "Bible Poems" ("Lord Jesus Walking on the Sea," "Abide with Us" and "Hosanna!"), Weinberger; "Martial," "Symphony of the Mystic Lamb," de Maleingreau.

Eugene H. Wickstrom, New York City—Mr. Wickstrom gave a recital April 20 at St. Paul's Chapel, Columbia University. His program was as follows: "Grand Jeu," du Mage; Chorale Preludes, "Von Gott will ich nicht lassen" and "Kommst du nun, Jesu, vom Himmel herunter," Bach; Toccata, Adagio and Fugue in C major, Bach; Flute Solo, Arne; Chorale in B minor, Franck; Two Movements from "Lied Symphony," Peeters.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—The Wheeling, W. Va., Chapter of the A.G.O. sponsored Mr. Kraft in a recital April 15 at St. Matthew's Episcopal Church. He played these numbers: Sinfonia from the Cantata "We Thank Thee, God," Toccata in G major and Chorale from Cantata No. 22, "Subdue Us by Thy Goodness," Bach; Sonata in D minor, Op. 42, Guilman; Nocturne and Caprice, "The Brook," Dethier; Minuet from Symphony No. 3, Widor; Scherzo, Hollins; "Still Waters," Weaver; Toccata in E minor, de la Tombelle; Chorale Paraphrase on "Now Thank We All Our God," Whitford; "Poeme Mystique," Purvis; Festival Postlude on "Veni Creator Spiritus," Van Hulse; Scherzo in G minor, Bossi; "Electa ut Sol," Dallier.

Searle Wright, F.A.G.O., New York City—Mr. Wright gave a recital March 31 at St. Paul's Chapel. His program: "Diferencias Sobre el Canto del Caballero," Cabezon; "Recit de Nazard," Langlais; Fantasia and Fugue in G minor, Bach; "Primavera," Bingham; "Legend," Karg-Elert.

Grant McK. Smith, A.A.G.O., F.T.C.L., Brooklyn, N. Y.—For a recital April 21 at the Ross Memorial Presbyterian Church Mr. Smith chose the following numbers: Trumpet Voluntary, Purcell; Chorale Prelude, "In Thee Is Joy," and Prelude and Fugue in B flat, Bach; Air from "Water Music Suite," Handel; Gothic Suite, Boellmann; Intermezzo, Callaerts; "The Magic Harp," Meale; "Fountain Reverie" and Festival Toccata, Fletcher.

Gerard Caron, New York City—A recital was played by Mr. Caron April 24 at St. Vincent de Paul Church. He was assisted

by Pierrette Alarie, soprano. Organ numbers were: Allegro from Symphony 6, Widor; Aria, Anonymous; "Le Coucou," d'Aquin; "Fugue a la Gigue," Bach; "Gavotte et Musette," Lapierre; "Priere," Tanguay; Toccata, Tremblay; Roulade, Bingham; "Cortege et Litanie," Dupré; Scherzo from Symphony 2, Vierne; Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

Julian Williams, Sewickley, Pa.—A recital by Mr. Williams May 3 at St. Stephen's Church was marked by this program: Prelude and Fugue in E major, Lübeck; "Benedictus," Couperin; Fantasia in F minor, Mozart; Chorale Prelude, Homilius; Prelude and Fugue in C major, Bach; Chorale Preludes on German "Volkslieder," Schroeder; Prelude, Suite for Organ, Fitelberg; "Apparition de l'Eglise Eternelle," Messiaen; "Carillon," Vierne.

William Neil McKie, M.V.O., Mus.D., London, England—Mr. McKie, organist and master of the choristers of Westminster Abbey, gave a recital May 1 at Trinity Church, Boston. He opened his program with a group of pieces by Westminster Abbey composers. These were: "A Fancy," Gibbons; Voluntary on the 100th Psalm-tune, Purcell; Toccata for Double Organ, Blow. Other numbers were: Prelude and Fugue in A minor and Chorale Preludes, "Von Gott will ich nicht lassen" and "Herr Jesu Christ, dich zu uns wend," Bach; Passacaglia and Fugue in C minor, Bach; Third Rhapsody, Howells; Larghetto in F sharp minor, Wesley; Fantasia and Fugue in G major, Parry.

Charles Van Bronkhorst, Chico, Cal.—Mr. Van Bronkhorst gave a recital April 20 at the Bidwell Memorial Presbyterian Church, assisted by Archie Gobba, clarinetist. Organ numbers were: Prelude, Fugue and Chaconne, Buxtehude; "Song of the Quail," March and Minuet from "Musical Clocks Suite," Haydn; Pastorale, Milhaud; Prelude on "Guidance," Altmann; Prelude on "More Love to Thee," Edmundson.

Henry von Hasseln, Anderson, S. C.—In a recital at St. John's Methodist Church May 4 Mr. von Hasseln played the following numbers: Chaconne, Couperin; Adagio for Glass Harmonica, Mozart; Chorale and Variations, "From Jesus I Ne'er Will Turn," Walther; Chorale in B minor, Franck; "Spring Song," Hollins; "Carillon," DeLamar; "Gavotte Antique," Peeters; "Reverie," Dickinson; "Fugue a la Gigue," Bach. Mr. von Hasseln was assisted by Charles Ellis, pianist, with whom he played a group of organ and piano numbers.

Richard Reynolds, Boston—Mr. Reynolds played April 20 at the Worcester Art Museum. The program: Prelude in E minor, Pachelbel; Variations on "My Young Life Hath an End," Sweelinck; Prelude and Fugue in B minor and Chorale Preludes, "Farewell Will I Gladly Bid Thee," "Come, Saviour of the Heathen" and "Kyrie, God the Holy Ghost," Bach; Six Pieces for a Musical Clock, Haydn; Fantasy in F minor, Mozart.

Vernon de Tar, F.A.G.O., New York City—A recital was played by Mr. de Tar April 20 at the Myers Park Baptist Church in Charlotte, N. C., on the recently installed Aeolian-Skinner organ. The program was planned as a "service of music" and opened with an improvisation by Mr. de Tar. He then played the following numbers: Toccata from Symphony 5, Widor; Concerto 6, Handel; Chorale Prelude, "My Heart Is Filled with Longing," Brahms; Chaconne in D minor, Pachelbel; "Recit de Tierce en Taille," de Grigny; Chorale in B minor, Franck; "Rose Window," Mulet; Chorale Prelude, "Blessed Jesus, We Are Here" and Toccata and Fugue in D minor, Bach.

Mr. de Tar gave a recital March 30 at the Methodist Church in Westbury, N. Y. His program was as follows: "Veni Creator," Titelouze; "Benedictus," Couperin; Prelude in E minor, Bach; Chorale Variations, "As Jesus Hung on the Cross," Scheidt; Two Settings of "O Sacred Head Once Wounded," Bach and Brahms; "Requiescat in Pace," Sowerby; Sketch in F minor, Schumann; Andante Moderato from "Symphonie Gothique," Widor; Finale in B flat, Franck.

Klaus Speer, Harrogate, Tenn.—Mr. Speer gave a recital at Lincoln Memorial University May 5. He was assisted by the university choir. Organ numbers were: Toccata in F major, Buxtehude; Variations on "Lord Jesus Christ, My Life," Pachelbel; Andante in F major, Mozart; "Whimsical Variations," Sowerby; Sonata, Elisabeth Clark Speer; Five Easter Chorale Preludes and Prelude and Fugue in D major, Bach.

Quentin Maclean, Toronto, Ont.—The opening recital on an organ recently modernized by the T. Eaton Company, Ltd., at the Presbyterian Church, Paris, Ont., was played by Mr. Maclean May 1. He was assisted by John Duncan, harpist. The program: Trumpet Voluntary, Purcell; "On Hearing the First Cuckoo in Spring," Delius; Choral Song and Fugue, Wesley; Scherzo, "A Midsummer Night's Dream," Mendelssohn; Toccata and Fugue in D minor, Bach; "Can-

zonetta della Salvatore Rosa," Liszt; Pastorale from First Sonata, Guilman; Polonaise in A flat, Chopin; "Flowers of the Forest," Highland Lament (harp and organ); Toccata from Fifth Symphony, Widor.

Harry Huber, Salina, Kan.—A recital was given by Mr. Huber May 4 at Kansas Wesleyan University. His numbers were: "Psalm 18," Marcello; Aria from Tenth Concerto, Handel; Gavotte, Wesley; Toccata and Fugue in D minor, Bach; Sixth Sonata, Mendelssohn; Sketch in F minor, Schumann; "The Legend of the Mountain" and "The Red-Grown Waters," Karg-Elert; "Marche Champetre," Boex; "The Thrush," Kinder; "Variations de Concert," Bonnet.

Dr. Mario Salvador, St. Louis, Mo.—A large four-manual Kilgen organ, which was described in the June, 1950, issue of THE DIAPASON, was opened April 6 at the First Baptist Church of Decatur, Ga., by Dr. Salvador. The program was as follows: First Movement, Symphony 6, Widor; "Christ, Our Lord, to the Jordan Came," Doric Toccata and "Fugue a la Gigue," Bach; "Belgian Mother's Song," Benoit; "Grand Responsive Chorus," Gigout; "Samarkand," Douglas; "Caprice Viennois," Kreisler; Prelude and Fugue in G minor, Dupré; "Water Nymphs," Vierne; "The Little White Donkey," Ibert; Toccata, Wood.

Edmund Sereno Ender, Baltimore, Md.—An organ rebuilt by First Church Organ of York, Pa., was opened April 27 by Mr. Ender in the First and St. Stephen's Evangelical and Reformed Church. His program was as follows: "Air Majestueux," Rameau; Allegro con Brio from Sonata in E minor and Intermezzo, Rogers; Fugue in C minor and "Herzlich tut mich verlangen," Bach; "Ein feste Burg," Faulkes; "Before the Altar," Lund; "Will-o'-the-Wisp," Nevin; "Clair de Lune," Karg-Elert; Nocturne, King-Miller; Largo, Handel; Toccata, Boellmann.

Lorene Shisler Banta, Andover, Mass.—Dr. Banta, who is organist of Phillips Academy, gave a recital March 22 at Penney Memorial Church, Penney, Fla. Her numbers were as follows: Toccata in D minor and "Wir glauben all an einen Gott, Schöpfer," Bach; Psalm Prelude, "Yea, though I Walk through the Valley," Howells; Chorale Preludes, "Nun komm, der Heiden Heiland," "Christe, du Lamm Gottes," "Wir danken dir, Herr Jesu Christ," "O Mensch, bewein dein Sünde" and "Christ lag in Todesbanden," Bach; Chorale in A minor, Franck; "The Last Supper" and "Abide with Us," Weinberger; Toccata, Farnam.

John Schantz, Orrville, Ohio—Mr. Schantz gave a recital April 27 at Zion Lutheran Church, Wooster, Ohio. His program was as follows: "Praise to the Lord," Walther; "Sleepers, Wake, a Voice Is Calling" and Fugue in D major, Bach; Prelude, Fugue and Variation, Franck; "Vision," Rheinberger; Toccata, Farnam; "To a Wild Rose," MacDowell; "Elfen," Bonnet; "Communion," Purvis; "Toccata Deo Gratias," Biggs.

Tom Ritchie, Fremont, Neb.—For a recital April 27 at the Kountze Memorial Lutheran Church Mr. Ritchie chose the following numbers: Allegro and Air, Handel; Gavotte, Martini; "Christ Lay in Death's Bonds" and "I Call to Thee, Lord Jesus Christ," Bach; "Piece Heroique," Franck; "Romance sans Paroles," Bonnet; Toccata from Symphony 5, Widor.

Camil Van Hulse, Tucson, Ariz.—A recital featuring Easter music was given May 4 by Mr. Van Hulse at St. Peter and Paul Church. He played: Toccata and Fugue in D minor, Bach; "Victimae Paschali" and "Jesu Redemptor," Van Hulse; "Alleluia Pascha Nostrum," Titcomb; "Piece Heroique," Franck; Pastorale, Parmentier; "Lied to the Desert," Peeters; Canon, Interlude and Toccata on "O Filii et Filiae," Van Hulse.

Walter W. Davis, New York City—Mr. Davis played a recital on Palm Sunday, April 6, at the Church of the Redeemer, Yonkers, N. Y., where he is organist and choirmaster. He was assisted by the vesper and crusader (children's) choirs of the church, who sang several selections. Organ numbers were: Fugue on the Kyrie, Couperin; Prelude and Fugue in A minor, Bach; Chorale Prelude on "Christe Redemptor," Parry; Chorale Prelude on "My Heart Is Filled with Longing," Brahms; Improvisation on "Ah, Dearest Jesus," Walter W. Davis; Lenten Prelude, "Jesu Crucifixus," Edmundson; Chorale Prelude on "St. Theodulph," McKinley.

Sigmund Kvamme, Washington, Pa.—Mr. Kvamme gave a recital April 27 at the First United Presbyterian Church of Burgetstown, Pa. His program was as follows: Fugue in D minor and Sonata 5, Bach; Prelude, Fugue and Variation, Franck; Scherzo from Symphony 2, Vierne; Preludes on "Rock of Ages" and "Jesus, Lover of My Soul," Bingham; Prelude on "Cross of Christ," Nielson; "Fairest Lord Jesus," Edmundson; "De Profundis Clamavi," Weitz; Chorale in A minor, Franck; Sonata on the Ninety-fourth Psalm, Reubke.

Programs of Organ Recitals of the Month

C. Gordon Wedertz, Chicago—Mr. Wedertz gave recitals May 12 at the First Baptist Church, Ardmore, Okla., and May 14 at Calvary Baptist Church, Jackson, Miss. His program on both occasions was as follows: Toccata and Fugue in D minor, Bach; "Thanks Be to Thee, Lord," Handel; "Piece Heroique," Franck; Sonata No. 1, Borowski; Prelude and Fugue on "B-A-C-H," Liszt; "Bells of St. Anne de Beaupre," Russell; "Kamennoi Ostrow," Rubinstein; "A Mighty Fortress," Faulkes; "The Seraph's Strain," Wolstenholme; "Priore," Lemaigre; Toccata in F major, Widor.

Martha Claussen Farr, San Jose, Cal.—Miss Farr gave a recital May 13 at the First Methodist Church. Her program: Sonata 1, Mendelssohn; "When in the Hour of Utmost Need" and Toccata and Fugue in D minor, Bach; Toccata, Mulet; Cantilene, Benoit; "Canyon Walls," Clokey; Three Pieces, Leach; "Chant for Dead Heroes," Gaul.

Harold Heeremans, New York City—Mr. Heeremans' recital program at the First Unitarian Congregational Church in Brooklyn Heights May 11 consisted of the Reubke Sonata on the Ninety-fourth Psalm and the following Bach chorale preludes: "Blessed Jesus, at Thy Word," "Lord, Hear the Voice of My Complaint," "Lord Christ, Reveal Thy Holy Face" and "Hark, a Voice Saith All Are Mortal."

Francis Murphy, Jr., Philadelphia—The American Organ Players' Club sponsored Mr. Murphy May 7 in a recital at Christ Church. He was assisted by the Curtis Publishing Company chorus. Organ numbers were: Sketch in D flat, Schumann; "In Summer," Stebbins; Fugue, Honegger; Adagio from First Symphony and "Pontifical March," Widor; Concert Overture, Maitland; Prelude and Fugue in D minor, Bach.

Patricia Monfort Whitehart, Waukesha, Wis.—The music department of Carroll College sponsored Mrs. Whitehart in a recital May 11 at the First Presbyterian Church. Her numbers: Fugue in C major and Chorale Prelude on "Now We Praise to the Holy Ghost," Buxtehude; Passacaglia and Fugue in C minor, Bach; Elevation and Fugue in G minor, Dupre; Chorale, de Maleingreau; Scherzo and Capriccio from "Carnival," Crandell; Prelude and Fugue on "B-A-C-H," Liszt.

H. Trall Heitzenrater, Lawrence, Mass.—Mr. Heitzenrater played the following program on Palm Sunday evening, April 6, at the Church of St. John the Evangelist in Boston: Prelude, Effinger; Toccata, Sowerby; "Piece Heroique," Franck; Prologue and "The Tumult in the Praetorium," de Maleingreau.

Lillian Engelhart Burford, Danville, Cal.—Mrs. Burford gave the dedicatory recital on a two-manual Moller organ at the Community Presbyterian Church April 6. Her program was as follows: Toccata and Fugue in D minor, Bach; "Dreams," McAmis; Gavotte, Martini; Chorale in A minor, Franck; "Clair de Lune," Karg-Elert; Serenade, Schubert; "Sportive Fauns," d'Antalfy; "Memories," Dickinson; Toccata, Fifth Symphony, Widor.

Robert T. Benford, Peru, Neb.—Mr. Benford gave the dedicatory recital May 4 on a Wurliizer electronic organ at the Methodist Church in Malvern, Iowa. He played: "Joyful, Joyful We Adore Thee," Beethoven; "Come, O Come, Emmanuel," and "Now Sing We, Now Rejoice," Benford; "Forest Green," Purvis; "Jagged Peaks," Clokey; Intermezzo in D flat, Hollins; "Song of the Basket Weaver," Russell; "Grand Choeur," Dubois; "Salut d'Amour," Elgar; "Traumerei," Schumann; "Londonderry Air," Irish.

Mrs. Robert D. Schmidt, Granite City, Ill.—Mrs. Schmidt, a pupil of Donald MacDonald, gave a recital April 22 at the Niedringhaus Methodist Church. She was assisted by Laura Marriott, harpist, a member of the St. Louis Women's Symphony Orchestra, and Mr. MacDonald, who was at the piano for Stebbins' "Where Dusk Gathers Deep." Organ numbers were: "March of the Sages," Stults; "Badinerie" and Gavotte, Bach; Trumpet Voluntary, Purcell; "Humoresque Americana," Murphree; "Feather Dance," Duelle; "Will-o'-the-Wisp," Nevin; Andantino and Minuet, Haydn; Lullaby, Brahms; "May the Good Lord Keep and Bless You," Wilson.

Dr. A. Elbert Adams, Greenwood, S. C.—Dr. Adams was sponsored by the Greenwood Chapter of the A.G.O. in a recital May 11 at the First Baptist Church. He chose these numbers: Rondo, Bull; "The Fifers," d'Andrieu; Fantasia and Fugue on "B-A-C-H," Liszt; "Carillon," Bonset; "Toccata Basse," Bedell; "Song of Peace," Langlais; The Reed-grown Waters, Karg-Elert; "Outburst of Joy," Messiaen.

Warren F. Johnson, Washington, D. C.—Mr. Johnson's pre-service music recital recently at the Church of the Pilgrims has included the following: Prelude, Petit Canon and Improvisation, Nadia Boulanger; "Piece Symphonique," Alexander Celler; "Elegie," Augustin Barie; "Carillon," Henry Eymieu; Prelude in C major, Massenet; "Fantasie Medievale," Lacroix; "Jour de Fete," Fuchs; Toccata on "O Filii," Jean Vadon; Prelude, Florent Schmitt; Variations on "Stabat Liturgique," Marc de Ranse; Fugue in A minor, Amedee Reuchsel; Second Sonata, Dudley Buck; "Four Prayers in Tone," Richard Purvis; "To Spring," H. A. Matthews; Toccata, Rene Vierne; Variations on a Chorale, Otto Olsson.

The Rev. Gerhard R. Bunge, A.A.G.O., Bellevue, Iowa—Mr. Bunge gave the following program April 17 on a new Reuter organ in St. Andrew's Lutheran Church, Sheboygan, Wis.: "Ave Verum Corpus," Mozart; "Resurrection Morn," Johnston; "Jesu, Joy of Man's Desiring," Bach; "Wake, Awake," Bach; Adagio, Sonata No. 1, Mendelssohn; Andante Cantabile, Widor; Toccata and Fugue in D minor, Beethoven; "Vision," Rheinberger; Prelude, Chorale in E major, Franck; Finale from Six Pieces, Franck.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—For his recital May 8 at Grace Church Dr. Boothroyd chose the following: Variations on "Mein junges Leben hat ein End," Sweelinck; Prelude and Fugue in E minor, Mendelssohn; "On Hearing the First Cuckoo in Spring," Delius; "Sportive Fauns," d'Antalfy.

Sarah Leathers and Priscilla Sheppard, Decatur, Ga.—Misses Leathers and Sheppard, students at Agnes Scott College, gave a recital there April 20. Miss Sheppard played: "Psalm 18," Marcello; "Noel," d'Aquin; Fugue on "Vom Himmel hoch," Bach; Moderato, Sonata in A minor, Rheinberger. Miss Leathers played: Toccata and Fugue in D minor, Bach; Chorale, Cantabile and Finale from Symphony 2, Vierne.

Sigmund Kvamme, Washington, Pa.—A program by Mr. Kvamme May 18 at the Second Presbyterian Church included the following selections: Sonata 1, Hindemith; Chorale Prelude on "Seelenbräutigam," Elmore; Variations on a Norwegian Folk tune, Nielsen; Prelude-Pastorale on "Fairest Lord Jesus," Edmundson; "The Ninety-fourth Psalm Sonata," Reubke.

Royal A. Brown, F.A.G.O., San Diego, Cal.—At his recital at the Spreckels organ pavilion May 25 Mr. Brown played the following selections: Chorale in B minor, Franck; Pastoral in E minor, Scarlatti; "Malaguena," Lecuona; Adagio from Sonata, Op. 2, No. 1, and "Turkish March," Beethoven; "Album Leaf," Wagner; Melodies from "Pagliacci," Leoncavallo; "Scar Dance" and "Carrilhoe," Chaminade; Toccata in D major, Becker.

Mr. Brown played this program May 4: "Marche Slav," Tchaikovsky; Prelude on "Rhosymedre," Vaughan Williams; Overture, Witmark; "Rondo Capriccioso," Mendelssohn; "La Fleurie," Couperin; "Country Gardens," Grainger; "Clair de Lune," Debussy; "Sortie Solennelle," Becker.

Loretta DeLong Ellis, Chicago—Miss Ellis, a pupil of Dr. Francis Moore, gave a recital April 20 at the First Methodist Church in Oak Park. Her program: "St. Anne's" Fugue and Chorale Prelude, "O God Be Merciful unto Me," Bach; "In Summer," Stebbins; "Chant Pastoral," Dubois; "Danish Carol," Matthews; "Cibavit Eos," Titcomb; Scherzo from Sonata 5, Guilman.

Grace Leeds Darnell, Lake Worth, Fla.—Miss Darnell gave a recital April 6 at the First Congregational Church. Her program: Sonata 2, Rogers; First Movement, Sonata 1, and Chorale Prelude, "Lord Have Mercy upon Us," Bach; Fugue in G, Krebs; Prelude, Debussy; Gavotte, Dethier; "Canyon Walls," Clokey; "Romance," Purvis; "Desert Sunrise Song," Landis; Toccata, Fleuret.

Don Green, Columbus, Ohio—Mr. Green, a pupil of Frederick C. Mayer at Capital University, gave a graduation recital there May 18. This was his program: Concerto in D minor, Vivaldi-Bach; "Rhosymedre," Vaughan Williams; Passacaglia and Fugue, Bach; "Clair de Lune," Karg-Elert; First Movement, Flute Concerto, Rinck; Prelude and Fugue on "B-A-C-H," Liszt; Scherzo, Vierne; Toccata, "Thou Art the Rock," Mulet.

Frances Kratz Schrempel, Bethlehem, Pa.—Miss Schrempel gave a recital March 23 at the Cathedral Church of the Nativity. She played: "Fireworks Music," Handel; "Wachet auf, ruft uns die Stimme," Bach; "Auf meinen lieben Gott," Hanff; "Wie schön leuchtet der Morgenstern," Buxtehude; Fantasia and Fugue in G minor, Bach; Fantasia on "Ton-y-Botel," Purvis; "Musical Clocks," Haydn; "Jesu, geh' voran," Karg-Elert; Carillon-Sortie, Mulet.

Carolee Eberhart, Lawrence, Kan.—Miss Eberhart, a pupil of G. Criss Simpson at the University of Kansas, played her senior recital April 27. This was her program: Introduction and Allegro from Concerto 2, Handel; Gavotte in F, Wesley; Chorale Prelude, "Das alte Jahr vergangen ist" and Fugue in E flat, Bach; Fantasie in A, Franck; Allegretto from Sonata 4, Mendelssohn; Sketch in F minor, Schumann; First Symphony, Maquaire.

Leonard Raver, Syracuse, N. Y.—Mr. Raver, a candidate for the degree of master of music at Syracuse University, gave a recital April 18 in Crouse Auditorium. He played these numbers: Prelude and Fugue in E major, Lübeck; Chorale Preludes, "O Lamb of God Most Stainless" and "Lord Jesus Christ, unto Us Turn," Bach; Prelude and Fugue in D major, Bach; "Poemes Evangeliques d'Apres les Textes Sacre," Langlais; Sonatine, Willy Burkhard; Passacaglia from Symphony in G, Sowerby.

F. Carroll McKinstry, Great Neck, N. Y.—At his recital May 4 at the Community Church Mr. McKinstry played the following: Sketch in F minor, Canon in B major, Canon in B minor and Fugues 3 and 6 on "B-A-C-H," Schumann; "Symphonie Gothique," Widor.

Ronald Arnatt, F.T.C.L., A.A.G.O., Washington, D. C.—Mr. Arnatt gave a recital May 4 at the Washington Cathedral. His numbers were: Toccata, Adagio and Fugue in C, Bach; "Partite sopra la Follia," Frescobaldi; Prelude and Fugue in A minor, Brahms; "Le Jardin Suspendu," Alain; "Apparition de l'Eglise Eternelle" and "L'Ascension," Messiaen.

Mildred Ross Baker, Louisville, Ky.—Miss Baker, a pupil of Kenneth Pool at the Southern Baptist Theological Seminary, gave her senior recital April 8. Her numbers were: Concerto in F, Handel; Chorale Prelude, "Lord God, Now Open Wide Thy Heaven" and Prelude and Fugue in G major, Bach; "Melodia," Reger; "Adoration," Bingham; Scherzetto and Postlude, Vierne.

Bettie Frances Compton, Louisville, Ky.—A senior recital was played April 4 by Miss Compton at the Southern Baptist Seminary, where she is a pupil of Kenneth Pool. She played: Fantasie in G major and Chorale Preludes, "The Old Year Has Passed Away," "Christ Lay in Death's Bonds" and "Our Father Who Art in Heaven," Bach; Fugue in C minor, Mendelssohn; "The Squirrel," Weaver; "Cortege et Litanie," Dupre.

Constance Ashby Via, Louisville, Ky.—For her senior recital April 1 at the Southern Baptist Seminary, where she studies with Kenneth Pool, Miss Compton chose: Chorale Preludes, "We Christians Rejoice" and "This Day Rejoicing," Bach; "Vom Himmel hoch," Pachelbel; Prelude and Fugue in G minor, Bach; Cantabile, Franck; Aria from Symphony 6, Vierne; Toccata, Sowerby.

Mary Valentine, Bloomington, Ind.—Miss Valentine, who is a pupil of Oswald G. Ragatz at the University of Indiana and assistant organist of the First Christian Church, gave a recital at that church April 16. She played: Concerto 13, Handel; Chorale Preludes, "The Old Year Has Passed Away," "In Thee Is Gladness," "Praise to the Lord, the Almighty" and "Sleepers Wake, a Voice Is Calling," Bach; Prelude and Fugue in G major, Bach; "Cortege et Litanie," Dupre; "Vitrail," Mulet; "The Primitive Organ," Yon; "Twilight at Fiesole," Bingham; Toccata, Widor.

Betty Ruth Hovencamp, Columbus, Ohio—Miss Hovencamp, a pupil of Frederick C. Mayer at the Capital University Conservatory of Music, gave a recital in Mees Hall April 22. Her program: Second Suite, Rogers; Prelude in C major, Kittel; Chorale Preludes, "O Sacred Head, Surrounded" and "Wer nur den lieben Gott lässt walten," Bach; "Jesu, Joy of Man's Desiring," Bach; Paraphrase on "Ein feste Burg," Whitford; Pastoral in A from First Sonata, Guilman; "Spring Song," Hollins; "Harmonies du Soir," Karg-Elert; "Vexilla Regis," Willan.

Leona Burtner, Seattle, Wash.—Miss Burtner, a student at the University of Washington, played her graduate recital April 8 at the University Methodist Temple. Included on her program were the following: Prelude and Fugue in D major and Chorale Prelude, "Sleepers Wake, a Voice Is Calling," Bach; "L'Ascension," Messiaen; "La Nativite," Langlais; "Trois Danses," Alain.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree will give the dedicatory recital June 3 on a three-manual Moller organ at the Rivermont Baptist Church, Lynchburg, Va. This instrument was described in the May issue of THE DIAPASON. The program will be as follows: Chorale Preludes, "Hark, a Voice Saith All Are Mortal" and "I Cry to Thee" and Prelude and Fugue in A minor, Bach; "In Moonlight," Kinder; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupre," Russell; "Noel" in G, d'Aquin; "Spiritual," Purvis; Three Hymn-tune Pieces, Murphree; "Fountain Reverie," Fletcher; Concert Variations, Bonnet.

A recital was given by Mr. Murphree May 18 at the University of Florida. He played: Rigaudon, Campra; "The Musical Clocks," Haydn; Fantasie in F minor, Mozart; "Credo" and "Fugue a la Gigue," Bach; "Rural Sketches," Nevin; "Song of the Good Shepherd," Diggle; "Homage to Pachelbel," DeLamar.

Robert Boswell, Barnesville, Ohio—Mr. Boswell, a pupil of John K. Zorian, gave a recital April 13 at the First Methodist Church. He was assisted by Mrs. William Stubbs, soprano. Organ numbers were: Fugue in E flat, Bach; "Ave Maria," Bach-Gounod; "Folk tune," Whitlock; Chorale in A minor, Franck; "Laughing Water," Weaver; "Song of the Basket Weaver," Russell; Improvisation on "Christ the Lord Is Risen Today," McRae; Andantino, Lemare; "Will-o'-the-Wisp," Nevin; "The Curfew," Horsman; Toccata, Widor.

Edith B. Athey, Washington, D. C.—Miss Athey's recital April 20 at Emory Methodist Church was the last musical vespers program of the season. She played: "O Filii de Filiae," Loret; "Jesu, Joy of Man's Desiring," Bach; Chorale Prelude on "Dundee," Noble; "Spring Song," Shelley; Andante No. 2, Bossi; Scherzo from Sonata 1, Becker; "Dreams," McAmis; "Grand Choeur Dialogue," Gigout.

Ralph H. Brigham, Rockford, Ill.—A recital was played by Mr. Brigham April 27 at the Ebenezer Reformed Church, Oregon, Ill. The program: "Poet and Peasant" Overture, Von Suppe; "The Holy City," Adams; Variations on a Scotch Air, Buck; "The Lord's Prayer," Malotte; Fantasia on "Ein feste Burg," Faulkes; "An Irish Fantasia," Wolstenholme; "Spring Song," Hollins; "The Primitive Organ," Yon; "Woodland Echoes," Friml; Toccata in D minor, Nevin.

Lucille Bertsch and Fred Tulan, Stockton, Cal.—Mrs. Bertsch, pianist, and Mr. Tulan, organist, were heard in the Passacaglia by Ellis B. Kohn in a recital for the Stockton Piano Club April 24. Mr. Tulan also played as organ solos the Third Sonata, Hindemith, and "Litanies," Alain.

Stanley E. Saxton, Saratoga Springs, N.Y.—Mr. Saxton and Hoyt L. Irwin, pianist, were heard Jan. 24 in a program of organ and piano numbers at Skidmore College. They played: Pastoral, Op. 26, Guilman; First Movement, "Sonata Pathetique," Beethoven-Nevin; Nocturne, Ihrke; Symphonie Piece, Clokey.

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HOLY CROSS SEMINARY WILL HAVE A KILGEN

THREE-MANUAL IS DESIGNED

New Catholic School in LaCrosse, Wis., Places Contract for Organ Planned by Father John B. Pinion—Stoplist Announced.

The Kilgen Organ Company has received an order for a three-manual organ to be installed at Holy Cross Seminary, LaCrosse, Wis. The new seminary, which was built at a cost of more than a million dollars, was designed by E. J. Schulte, architect, of Cincinnati. The Rev. John B. Pinion acted as advisor in drawing up the specifications.

The organ will be placed in two chambers adjoining the sanctuary and will be entirely under expression. Completion is planned for late spring. The stoplist is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Querflöte, 4 ft., 73 pipes.
Scharf, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Suabe Flöte, 4 ft., 73 pipes.
Nasard, 2½ ft., 61 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Still Gedeckt, 16 ft., 12 pipes.
Octave, 8 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Block Flöte, 4 ft., 12 pipes.
Mixture, 3 ranks, 32 notes.
Trombone, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.

MR. AND MRS. HANS FEIL MARK 35 YEARS AT CHURCH IN K. C.

Mr. and Mrs. Hans Feil, minister of music and soloist at the Independence Boulevard Christian Church, Kansas City, Mo., for thirty-five years, were honored April 22 at that church at a dinner attended by more than 500 people. A purse of more than \$600 was presented to the Feils. Pupils of the couple and members of the three church choirs gave a musical program. One of those taking part was Eileen Bowman, pianist, who was soloist with the Chicago Symphony several years ago.

A choral work written by Mr. Feil, "Easter Fantasy," was sung the evening of April 13. This cantata, which is forty-two minutes long, tells the story of the Crucifixion, the Resurrection and the Ascension. More than 800 people heard the performance, which was conducted by David Courtney. Mr. Feil was at the organ.

NEW ORGAN IN BURLINGTON MARKS MRS. JAMISON'S YEAR

A busy schedule is a regular thing for Juanita M. Jamison, minister of music at the First Presbyterian Church of Burlington, Iowa. This season will include dedication of the newly-remodeled edifice and installation of a new Aeolian-Skinner organ to be installed this month. The building was dedicated early in December and was the culmination of a \$200,000 building program which included entirely new choir facilities, a new chancel, a handsome new chapel and two beautiful rose windows. For the dedicatory services the chancel choir sang H. Alexander Matthews' motet "Lord, I Have Loved the Habitation of Thy House," among other selections which were a part of the three-day celebration. As a feature of Holy Week the chancel choir presented for the union service of downtown churches Heinrich Schütz's "Seven Last Words of Christ on the Cross," accompanied by a string quintet and organ. Three choirs filled the new chancel for Easter services.

Dr. Paul Calhoun is minister of the Presbyterian Church and its music staff includes as soloists two directors of music in the public schools, a violinist and a harpist who is available for special programs.

In addition to her church services Mrs. Jamison finds time to teach organists in seven local churches and plays regularly at the Masonic Temple, which has an Aeolian instrument. Currently she is guest organist for the combined high school and junior college choirs, which gave their sacred concert at Messiah Lutheran Church May 4, taking advantage of the new M. P. Möller organ installed in that church a year ago.

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ORGANIST OF WEST POINT REMAINS BY TRUMAN ORDER

Frederick C. Mayer, organist and choir-master of the cadet chapel at the West Point Military Academy, has been made exempt from the civil service retirement act by a special order issued by President Truman. The exception has been made to permit Mr. Mayer to supervise the completion of the large organ in the chapel, a project to which he has devoted forty-one years.

The executive order reads as follows:

Whereas, Mr. Frederick C. Mayer, organist and choir-master at the United States Military Academy, will, during the month of March, 1952, become subject to compulsory retirement for age under the provisions of the civil service retirement act of May 29, 1930, as amended, unless exempted therefrom by executive order; and

Whereas, In my judgment, the public interest requires that the said person be exempted from such compulsory retirement as provided below:

Now, Therefore, by virtue of and pursuant to the authority vested in me by section 204 of the act of June 30, 1932, 47 Stat. 404 (5 U.S.C. 715a), I hereby exempt the said Frederick C. Mayer from compulsory retirement for age for an indefinite period of time.

HARRY S. TRUMAN, The White House,
March 26, 1952.

Mr. Mayer began his work at West Point in 1911. The original organ was installed that year by M. P. Möller, Inc., and the same firm has installed the many additions made since that time. The organ is said to be larger than the instrument in Liverpool Cathedral and Mr. Mayer believes that it is the largest church organ which can all be used in one auditorium at one time. Mr. Mayer is at the present time supervising the design and installation of a new combination action. He believes that it will take eighteen months to complete the work which he has planned and he hopes to remain at his post for a longer period of time to test and enjoy the fruits of his years of labor.

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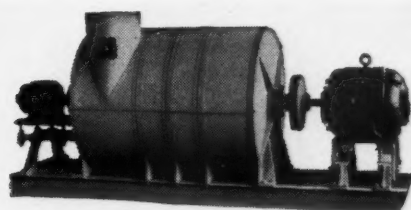
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LONG RECOGNIZED AS a leader among devotees of the organ in the South, Joseph Ragan, F.A.G.O., has been a serious student of music since he began lessons at the age of 10. At 13 he was playing regularly for Sunday-school in his home town of Dawson, Ga., when the pastor drafted him to substitute at the organ in the First Methodist Church. One year thereafter he became the official organist of the church and held the post throughout his high school years. Following graduation with first honors he left Dawson for Atlanta to continue the study of piano, organ and theoretical subjects at the old Atlanta Conservatory of Music and later under private teachers in Atlanta and elsewhere.

While still in his teens Mr. Ragan was appointed organist and choir director of the North Avenue Presbyterian Church, remaining in that post until he was called to his present position as organist and choirmaster of All Saints' Church. In January, 1950, as was reported in THE DIAPASON, his twentieth anniversary at All Saints' was celebrated in an outstanding way, the church bringing to Atlanta E. Power Biggs for a recital in connection with the occasion, besides adoption of the "1940 Hymnal," the installation of a new organ console and the addition of certain stops.

For ten years Mr. Ragan served as organist and director of music for the Scottish Rite Masonic bodies in the valley of Atlanta. During most of his professional life his activities have been divided into three parts. He is an expert accountant, organist-choirmaster and teacher. For many years he held important business connections, relinquishing the last one in 1950 in favor of teaching organ and theoretical subjects. Although in demand as a recitalist, Mr. Ragan limits his field of organ playing to service work, in which he specializes. Recognized as an authority on choral work, he has developed the choirs under his direction to a marked degree of excellence. His special programs at All Saints' for Christmas, the Lenten season and Easter have attracted much attention and favorable comment, for the last three years his Christmas Eve programs having been broadcast on television.

Mr. Ragan passed the associateship examination of the American Guild of Organists in 1933 and the next year attained the fellowship, passing both examinations with distinction, as was reported at the time. Mr. Ragan is a charter member of the Georgia Chapter, A.G.O., which was organized in 1914. He has served twice as dean. His popularity is attested by several leading composers, among whom are C. W. Dieckmann, Richard Purvis and Seth Bingham, have been dedicated to him and his choir.

TWO MASTER'S DEGREE candidates from the American Conservatory played before the Van Dusen Organ Club May 12. Franklin Junkerman played the Bach Trio-Sonata No. 4 in E minor (complete) and the Adagio and Finale from the Vierne Third Symphony. Wallace Dunn played the Bach Trio-Sonata 6 (complete) and Introduction and Allegro, Aria and Finale from Vierne's Sixth Symphony.

VIEWS OF SOUTH AFRICAN

"ORRELS" REVEAL "NEW LOOK"

An interesting bilingual prospectus just received from the South African Organ Builders, Ltd., of Pretoria, shows that this country is keeping abreast of the times in both organ building and architecture. The firm advertises that it is able to supply church organs, tower clocks, bells and carillons, hearing aids for the deaf and amplifiers for acoustic adjustment. There are numerous illustrations in the brochure and the printing of some of the stoplists in "Afrikaans" makes it the more interesting to an organ fan.

Exterior views of churches in which this company has installed "pyporrels" (pipe organs) show that the design of many South African churches is more "daring" and "modern" than those commonly seen in America. It is interesting to note, too, that the Suid-Afrikaanse Orrelbouers know how to compete with Messrs. Holtkamp and Harrison in placing an organ "in the open." Most of the organs illustrated are "twee manual en pedaal," but there is also a picture of a "moderne drie-manual speelafel." The snapshots taken in the factory could readily be passed off as views in any modern American organ workshop.

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CHARLES A. RYDER IS ORGAN MAN AND AUTO DRIVER AT 90

Charles A. Ryder, who recently observed his ninetieth birthday, believes that he is the oldest active organ man in America. Mr. Ryder has had a long and interesting career in organ building and maintenance work. He was born Jan. 14, 1862, in Chelsea, Mass., the son of George H. Ryder, a prominent New England organ builder. When the elder Ryder died in 1922 the newspaper accounts referred to him as the "oldest church organ builder in the country."

Mr. Ryder, who has a reputation as a musician, an all-around mechanic and a salesman, began learning his trade from his father, in whose shop he was associated with Ernest M. Skinner. He later entered the employment of George S. Hutchings of Boston. At that time the Hutchings firm was building some of the largest organs in the country and when Mr. Ryder was 21 years old he was sent to New York by Mr. Hutchings as the company's representative.

Mr. Ryder recalls that it was his privilege to become associated with some of the top men in the organ world of that period, such as Harry Rowe Shelley, R. Huntington Woodman, Archer Gibson, William C. Carl, Alexandre Guilmant and Richard Henry Warren, in whose choir at St. Bartholomew's Church Mr. Ryder sang tenor. It was his duty to keep up the four-manual electro-pneumatic organ in St. Bartholomew's, one of the first instruments with a movable console. He says that for several months his office was a bench in Central Park and his main business was to become acquainted with the church sextons. In a very short time he was caring for a large number of organs in New York and Brooklyn and had a crew of assistants and an office at 23 Union Square. Mr. Ryder recounts that there was no elevator in the building and that on one occasion a customer, a wealthy race horse owner, after climbing the long flights of stairs, inquired as to

whether God was in! A number of Hutchings organs were sold in New York by Mr. Ryder.

Mr. Ryder went South about 1918 to do general service work and made his headquarters in Atlanta. For many years he was the Southern district manager for the Estey Organ Company and installed many of their organs in Georgia and nearby states. In 1950, just after completing a job in Macon, Ga., he suffered a heart attack. He writes: "Since then I am not doing any work—just acting as a consultant. However, I still drive my Studebaker, which has been driven by me for more than 300,000 miles, and it is my joy to be behind the wheel at this stage of the game."

ARDEN WHITACRE IS HEARD IN PERFORMANCE IN PARIS

The American Church at Quai d'Orsay, Paris, France, was the scene of an interesting recital May 4 by Arden Whitacre, a young American concert organist who is completing a year of study with Flor Peeters. His program, covering three periods, gave opportunity to use the resources the organ in the church to the best advantage. The program was as follows: Prelude and Fugue in G major, "Sleepers, Wake!" and "Rejoice Now, Christian Souls," Bach; Elegie and Toccata ("Suite Modale"), Peeters; "Apparition de l'Eglise Eternelle," Messiaen; "O World, I Now Must Leave Thee," Brahms; "Variations sur un Noel," Dupré.

RICHARD ELLSASSER returned to California late in May from his second transcontinental tour of the year to conduct the final one in the third annual series of Sunday evening concerts at the Wilshire Methodist Church of Los Angeles. The afternoon and evening performances were devoted to a presentation of Mendelssohn's "Elijah." This series included the presentation of a drama, cantata or recital every Sunday evening with the exception of summer.

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ISABEL D. FERRIS, A.A.G.O.



ISABEL D. FERRIS, A.A.G.O., retires this spring after twenty-two years as associate professor of organ and theory at Wilson College, Chambersburg, Pa. Before going to Wilson College in 1929 Miss Ferris was organist and choir director of the First Baptist Church of Collingswood, N. J. She studied organ with Henry

S. Fry and Rollo F. Maitland and composition with Dr. H. Alexander Matthews. Miss Ferris was graduated with high honors from the Philadelphia Musical Academy, winning three medals for proficiency, and also from New York University. She has devoted time to composition and some of her pieces have been prize-winners. Miss Ferris joined the circle of readers of THE DIAPASON in 1915.

PLACE SCHULMERICH BELLS
IN WARD-BELMONT COLLEGE

The Ward-Belmont College carillon, which has been in a tower on the campus at Nashville, Tenn., for the last twenty-three years, is being replaced with a "carilonic bell" instrument. Schulmerich Carillons, Inc., of Sellersville, Pa. will install the new instrument in replacement for their twenty-three-note cast bell carillon which was built by Gillett & Johnston of Croydon, England, in 1928. The Ward-Belmont bells have been removed and will be placed in a museum of cast bells gathered from all parts of the world, located at the Schulmerich factory. The new installation will be connected directly to the college organ console, to be played in the auditorium. It can be played also from the tower. Automatic operation will be provided through a roll player and program clock which will provide the Westminster time strike every hour. It is the intention of Belmont College to introduce a course in campanology.

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HAROLD REEVES YARROLL



HAROLD REEVES YARROLL, minister of music of the Central Presbyterian Church, Washington, D. C., celebrated his fortieth anniversary as a church organist and choir director on Palm Sunday. He was born in New York City and served several prominent churches there, including the historic Old Harlem Collegiate Church, with which he was connected for sixteen years prior to taking residence in Frederick, Md., eight years ago.

Mr. Yarroll was appointed to his first position as an organist and choir director at the age of 15 after studying piano with Alexander Knorth and organ, choir directing and theory with John W. Worth. Later he studied organ with Herbert Staveley Sammond and R. Huntington Woodman. When the United States entered world war No. 1 Mr. Yarroll enlisted in the navy and became stationed at the Mare Island naval base in California. While there he was given charge of the music for the services of several denominations in the famous Admiral Farragut Chapel and directed a chorus of sailors and marines. On his discharge from the navy in 1919 he returned to New York, after giving a number of recitals on the Pacific coast, to which he made two other visits on recital tours in later years. He also served as a lecturer on subjects pertaining to music with the New York Board of Education. For twelve years he was associated with the Hall Organ Company of New Haven, Conn. He also gave dedicatory recitals on Hall organs in various parts of the country and played in thirty-eight of the nation's forty-eight states.

Mr. Yarroll has composed sacred and secular songs, organ and piano numbers and anthems, some of which are published. His anthem "Lord, Thou Hast Been Our Dwelling-Place" (H. W. Gray) was chosen for performance at the festival service held in St. Paul's Cathedral, Detroit, marking the American Guild of Organists regional convention in 1949. It was also sung at the Guild's annual choral festival in Washington last year, with Mr. Yarroll directing the choir. Wide recognition is being given to his most recently published anthem, "I Have Thought of Thy Loving-Kindness."

Mr. Yarroll is completing his fourth year in his Washington position, where he directs a choir of twenty-four voices, partly professional, which maintains an elaborate musical program, including an average of six oratorios a year. On Sunday evening, April 27, a musical service entirely of his works was offered.

NEW ODELL WORK INCLUDES PHILADELPHIA REBUILDING

The firm of J. H. & C. S. Odell & Co., Yonkers, N. Y., one of America's oldest organ builders, recently completed the rebuilding and modernization of a three-manual organ in the Oak Lane Presbyterian Church of Philadelphia and two-manual instruments in the following places: Christ Episcopal Church, Warwick, N. Y.; New York Association for the Blind, New York City; United States Kingsbridge Veterans' Hospital, New York City. The last organ listed, in the hospital chapel, is an Odell built fifty-six years ago and was rebuilt with the original tracker action retained intact.

The same concern has installed two-manual organs in Calvary Lutheran Church, Leonia, N. J.; Emmanuel Lutheran Church, New Brunswick, N. J., and the Reformed Church of Wallkill, N. Y. It has added a gallery division of

eight stops to the organ of the Middle Collegiate Church in New York City.

The smaller two-manual Odell organs are now equipped with a harmonic coupler that effectively enables the organist to register mutation voices.

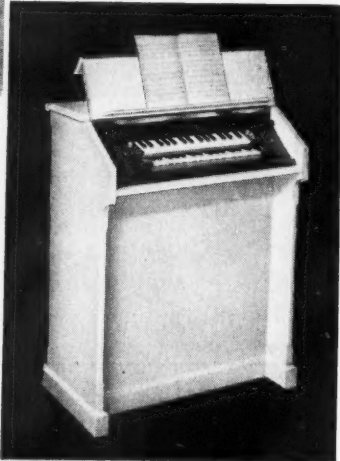
NEW RECORDS BY NOEHREN MADE ON SANDUSKY ORGAN

A series of new recordings of interest to organists and lovers of the organ is being released by Audiophile Records, featuring the playing of Robert Noehren. The first recording, which has just been released, is recorded at Grace Episcopal Church in Sandusky, Ohio, on an organ designed by Mr. Noehren, and consists of music by Liszt, Vierne and Reger. The second release, to be issued soon, will be devoted to the Three Chorales of Cesar

Franck. These new discs are recorded by E. D. Nunn, a leading exponent of high fidelity recording. Audiophile Records states that its recordings are especially for wide-range playback equipment.

THE TREE OF LIFE Congregation observed its fourth annual music Sabbath April 18. Until the completion of the new sanctuary, services are held at the J. Leonard Levy Hall of Rodef Shalom Temple,

Pittsburgh. In addition to explaining the liturgy, Rabbi Herman Hailperin delivered an address on "Contemporary Trends in Synagogue Music." The Kiddush was recited by E. Michael Wald. The Tree of Life choir takes this annual opportunity to present new liturgical works to the congregation and to the community. Of special interest was the premiere of three original compositions by members of the synagogue's musical ministry. The music is under the direction of Cyrus B. Hailperin, organist.



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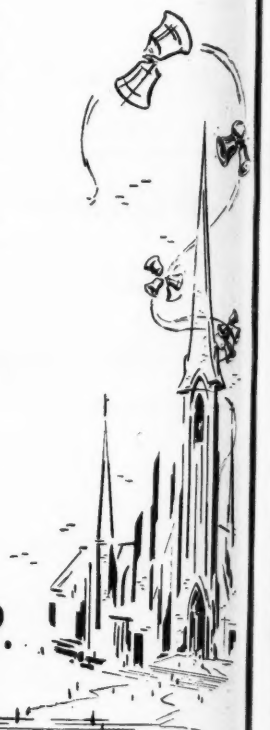
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JULY 20 TO 27 DATE OF BACH
WEEK IN ANSBACH, GERMANY

Word has been received that this year's "Bachwoche" in Ansbach, Germany, will take place July 20 to 27. This annual Bach festival has gained widespread fame in Europe because of the high quality of its performances. Visitors and music-lovers go to Ansbach from various parts of the world to hear the concerts. Ansbach is a city of about 40,000, about fifty miles from Nürnberg. Most of the concerts take place in the magnificent drawing-room of the palace of a former margrave in the heart of the city. The drawing room is as large as the one in the castle in Cöthen in which Johann Sebastian Bach presented his Brandenburg Concertos. Four hundred can be seated in this room, whose acoustical properties are perfect. Rather than use a larger auditorium, the authorities of the festival prefer to repeat individual concerts when necessary.

The guiding spirit of the "Bachwoche" is Dr. Carl Weymar of Munich. Musicians are assembled from various parts

of Europe to serve as soloists and as members of the orchestra. The orchestra is conducted by Fritz Rieger of Munich, who also serves as general musical director. One of this year's soloists is Günther Ramin, organist of St. Thomas' Church in Leipzig. The chamber chorus of Basel, Switzerland, will sing under the direction of Paul Sacher. The church concerts will take place in St. John's Church, Ansbach, and in the famous minster of nearby Heilbronn. Eleven concerts are to take place. These will include the performance of such works as the "Passion according to St. Matthew," the Magnificat, the "Musical Offering," the Four Orchestral Suites, the Goldberg Variations, various Brandenburg Concertos, works for solo instruments and orchestra, chamber music, organ music and sacred and secular cantatas.

The total price for attending all concerts comes to 125 German marks, about \$30 in American money. Those who plan to attend must send in their reservations to: Bachwoche Ansbach, München 2, Residenzstrasse 11/11.

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An organ or piano which has fallen out of tune is a complete tonal loss from any point of view. The tonal "sourness" resulting from poor tuning renders such instruments unfit for playing or listening. Yet it is nothing short of amazing to observe the reluctance which owners of organs or pianos show for having their instruments retuned. An organ may be in need of tuning because a church music committee feels that the tuning should be deferred until Christmas or Easter, until "the weather has changed", or until some future concert or special event. Underlying this procrastination is the undeniable fact that the frequently-needed tuning is not only too expensive but also is too great a nuisance.

In designing the Concert Model Hammond Organ, we have attached considerable practical importance to the matter of accurate and permanent tuning. The following comments relate to the accuracy of tuning of the "Main" and "Solo Pedal" tone generating divisions of this remarkable instrument, which is entirely electrical.

REGARDING TUNING OF THE MAIN TONE GENERATOR: This division supplies the manuals as well as 16 ft. and 8 ft. pedal foundations. The tone generator consists of a precision-made mechanism having 91 "tone wheels" driven by a constant speed motor. Each wheel generates a perfectly pure tone of absolutely constant pitch corresponding to a particular note in the musical scale. The speeds of the tone wheels (and consequently the pitches of the tones generated) are all directly related to the "frequency" of the electric power which is generated by the electric power companies. This "frequency" (usually "60 cycles") is maintained with an accuracy which is far in excess of any conceivable musical requirement—in fact, it is so accurate that it is used to indicate accurate time with electric clocks. Age, temperature, and humidity have no effects whatsoever on the tuning of the main generator. We are justly proud of this property of our main generator—it is the only form of organ tone generator in the world which cannot get out of tune!



REGARDING TUNING OF THE SOLO PEDAL DIVISION: This division is entirely separate from the Main Generator. It supplies the pedalboard with brilliant voices of the chorus-reed type at 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. pitches. The relative tuning between any of these six octaves is always perfect and can never get out of tune. However, a single tuning knob is provided by which all of the tones of this division may be simultaneously tuned sharp or flat. Many organists prefer to set this knob to make the Solo Pedal Division slightly sharp with respect to the Main Division. This results in a pleasant "celeste" effect and also serves to make solo pedal passages desirably prominent with respect to the rest of the organ's tones.

Organists everywhere are finding that permanence of tuning is but one of a great many important tonal features found only in the Concert Model Hammond Organ. This model of the Hammond Organ was especially designed for the church and recital organist who is interested in performing all of the great historical as well as modern organ works. It is now possible for the organist as well as the church to own, at a very moderate cost, an instrument on which the entire organ literature can be played in a really convincing manner and in which the pedal division fulfills the most exacting demands of the concert organist.

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Robert Noehren, Formerly on College Faculty, Designs Instrument of Sixty-Six Ranks for North Carolina Institution.

A large three-manual organ built by the Schlicker Organ Company of Buffalo, N. Y., has been completed for the new chapel of Davidson College, Davidson, N. C. Robert Noehren, who was once instructor of music at Davidson College, designed the organ. The mixtures are very unusual for this instrument and in most cases double all the treble pitches. The scales of all the flue pipes are variable and the voicing is of a special type. The stop specification of this organ is as follows:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Rauschpfeife, 2 ranks, 122 pipes.
Mixture, 4 to 8 ranks, 392 pipes.

SWELL ORGAN.

Quintadena, 8 ft., 61 pipes.
Traverse Flute, 8 ft. (Tenor C), 49 pipes.
Viola, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 61 pipes.
Dolcan, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Waldflöte, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Siffelöte, 1 ft., 61 pipes.
Mixture, 4 to 6 ranks, 330 pipes.
Cymbel, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

POSITIV ORGAN.

Gedeckt, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Quint, 1 1/5 ft., 61 pipes.
Scharf, 4 to 6 ranks, 330 pipes.
Terzian, 2 ranks, 122 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes (wood).
Subbass, 16 ft., 32 pipes.
Principal, 8 ft., 32 pipes.
Octave, 4 ft., 32 pipes.
Nachthorn, 2 ft., 32 pipes.
Rauschpfeife, 2 ranks, 64 pipes.
Mixture, 4 ranks, 128 pipes.
Trombone, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes (ext. of 16 ft. Trombone).
Cornet, 2 ft., 32 pipes.
Tremulant.

The organ has a total of sixty-six ranks and 3,183 pipes. The pedal has its own tremulant for the solo 2-ft. stops.

**WHITFORD TO TEACH YEARLY
COURSE IN MUSIC THERAPY**

Homer Whitford, organist of the First Church in Cambridge, Congregational, and music therapist at McLean Hospital, Waverly, Mass., has been notified by the New England Conservatory of Music that the success of his one-semester experimental course in music therapy, now near completion, has justified the expansion of the project to a full two-semester course to begin in the fall.

Mr. Whitford will give daily lectures on music therapy at the annual conference on church music at Ocean Grove, N. J., July 14 to 19.

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A musical vesper service which honored the memory of Bernard R. La Berge was arranged March 9 by the chancel choir of the First (Park) Congregational Church of Grand Rapids, Mich. The fifty-voice choir, under the direction of John A. Davis, Jr., minister of music, sang the "Requiem" by Gabriel Faure. Mr. Davis, at the organ, was assisted by Mrs. Hiram Collins, harpist, and Mrs. Mary Mangrum, violinist. The service opened with psalm settings by Zingarelli, Brahms and Philip James. Organ numbers were as follows: Prelude and Improvisation from "Suite Medievale," Langlais; "Le Banquet Celeste," Messiaen, and the finale portion of the Reubke Sonata on the Ninety-fourth Psalm. The choir was invited to repeat this service March 23 at the First Congregational Church in Fremont, Mich.

During Holy Week the chancel choir sang "The Seven Last Words" by Dubois at the three-hour Good Friday service and two choruses from the Brahms "Requiem" and the "Crucifixus" from the B minor Mass of Bach at the Easter eve service, in addition to appearing on television for a fifteen-minute program earlier in the week.

Mr. Davis is in his third year as minister of music at the Park Church and is dean of the Western Michigan Chapter of the A.G.O.

MISSION HYMN CONTEST WON
BY MRS. J. HUDSON BALLARD

Mrs. J. Hudson Ballard of Novato, Cal., is the winner of the sesquicentennial hymn contest of the Board of National Missions of the Presbyterian Church in the U. S. A., according to an announcement by the board at its headquarters in New York City. More than 400 entries were received from the United States, Canada and England in a contest to produce a hymn in honor of the 150th year of Presbyterian National Missions. The contest was open to the public.

Mrs. Ballard, a former newspaper correspondent, is the wife of Dr. J. Hudson Ballard, professor of the psychology of religion at San Francisco Theological Seminary. She is a descendant of a long line of Presbyterian ministers. Mrs. Ballard composed both the words and music to the hymn, which is entitled "Pioneers of Christ." The tune is named "Sheldon Jackson" in honor of a famous pioneer Presbyterian missionary in the West and in Alaska.

T. CARL WHITMER'S new anthem "Children of Christ" was sung for the first time May 11 at the First Presbyterian Church, Albany. The anthem is dedicated to the choir and its director, Helen R. Henshaw. The singers were assisted by a violinist and a harpist.

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IN EUROPE BY THE WALKERS

Charles Dodsley Walker, organist and choirmaster of the Church of the Heavenly Rest, New York, and his wife, Janet Hayes, the soprano, will fly to Paris June 15 on the first leg of a 12,000-mile, ten-weeks' concert tour. As they have done during the last two summers, they will concertize chiefly in the American zone of Germany, with Mr. Walker presenting organ programs in churches in some of the towns and in others with Miss Hayes giving song recitals, accompanied at the piano by her husband. The programs will include representative American works, as well as French and English music not frequently heard in Germany. In Paris Miss Hayes, who was soloist at the American Cathedral from 1948 through 1950, when her husband was organist there, has been invited by Jean Langlais to be soprano soloist at an interesting concert under his direction. The program, which will consist entirely of works by blind composers, will include the first performance of a composition by Langlais written for and dedicated to her.

At the Church of the Heavenly Rest, the newly-organized Oratorio Choir, conducted by Mr. Walker, with Miss Hayes as soprano soloist, has sung Handel's "Messiah" (with orchestra) and Brahms' "Requiem." In New Jersey Mr. Walker conducted six concerts with his Women's Choral of Glen Ridge and Montclair, including Britten's "Ceremony of Carols" and Faure's "Requiem" among the works presented during the season. Last February Mr. and Mrs. Walker gave a joint recital of organ and voice, sponsored by the A.G.O. in Syracuse, N. Y. On May 4 Miss Hayes sang the solos in the Bach "Magnificat" and Cantata No. 150 under Carl Weinrich at Princeton University, and May 7 she was soprano soloist with Arthur Mendel's Cantata Singers, who gave Bach's "Magnificat" and the Cantata No. 11, "Lobet Gott in seinen Reichen," at the Church of the Heavenly Rest.

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FOR SALE—VERY RECENT MOLLER pipe organ, two manuals, five stops; excellent condition; \$1,500.00; also Möller two-manual pipe organ, 1936 model, ten ranks, \$3,000.00. Crating extra. Also Möller octave, spotted metal, \$75.00; Möller 4-ft. dulciana, 61 pipes, \$50. Maas 21 electric chime action, \$55. Estey three-manual luminous console, \$350. Haskell three-manual (electric action) console, \$200. All prices f.o.b. Bernard Blum, 5223 Jefferson Street, Philadelphia, Pa.

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FOR SALE—FOUR-RANK PIPE ORGAN, with chimes; new console. Address F-12, THE DIAPASON.

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